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The Kindergartner's Opportunity in the Problem of Americanization

By Elizabeth Harrison

THE Secretary of the Interior issued an invitation to the governors of the states, to the chairmen of the State Defense Councils, and to about three hundred presidents of corporations and chambers of commerce, and other industrial leaders to meet with him on Wednesday, April 3, in Washington, for the purpose of considering a national plan of Americanization to be projected by the Department of the Interior.

Out of this conference called at the order of President Wilson has come the determination not to make more difficult the way of those who do not speak or write our tongue but to deal in a catholic and sympathetic spirit with those who can be led to follow in the way of this nation. Of course, with those who cannot, or who will not, other procedure must follow. The keynote of the entire conference seems to have been "our responsibility."

Now is the time for the kindergartners of the nation to show their patriotism and to demonstrate at the same time the value of their training. There is no class of educated citizens who can so easily reach the poor, ignorant, foreign-born mother as can the kindergartner, and the non-English speaking mother is the greatest hindrance to the Americanization of foreign immigrant families. She, not knowing the better way, clings to her old ways of living, her old standards of sanitation, or rather non-sanitation, her old ideas of monarchical government, her old conception of woman's inferiority, and her confused ideas of ethics in general. Her husband goes out to his work, and sooner or later gets in touch with American ideals, but his home remains German or Slavic, Russian or Polish, and in consequence he becomes discontented with it and drifts off to the saloon or to some other place where he may meet with other men who will talk with him concerning better jobs, ward politics, or the rights of the labor union which he has joined. All of these topics are incomprehensible to his Slavic, Teutonic, or Russian wife. Or perhaps, if he is of the opposite temperament, he will jog along unhappy and restless, with the new world ideas pulling him in an unfamiliar direction and the old world customs and traditions holding him back. It is an old adage that "Man makes the walls of the home, but woman makes its atmosphere." This becomes truer and truer as the breach widens between the man's view of the world and the woman's outlook.

As to the children of the non-English speaking mother, they soon grow ashamed of her because she cannot mingle in the new world activities. They show this by their lack of respect for her, and very soon by *lack of obedience to her.* Any social settlement worker or any teacher in a foreign district will testify to the truth of this condition.

I chanced to be in Detroit and to be present at the graduating exercises of one of the Ford Company's English classes for its workingmen. After the exercises, in which the men seemed very proud of their proficiency in English, we, the visitors, were permitted to mingle with them and converse with them. I asked one Hungarian workman if he had children. "Yes, three of them." Do they speak English? "Oh yes, they go to school and all speak English." Does your wife speak English? The bright look left his face. With a shrug of his shoulders he answered, "No, she does not care to learn English. She wants to remain Hungarian." When the center of the home wishes to remain Hungarian or Russian, or whatever the nationality may be, it is not likely that that home will readily become an American home.

Do I need to argue with kindergartners concerning the needs of these poor, ignorant, isolated women? They are oftentimes shy and sensitive. They do not like to make mistakes in speaking and be laughed at by their husbands and children. Most of them

are timid and do not venture far from home. Sometimes they are stubborn and seemingly proud, holding tenaciously to their past traditions. Sometimes they are homesick and heartsick, and have no one in this new country to whom they may confide their troubles and their problems. Now it is just here that the kindergartner can contribute her best and most needed patriotic work. She knows their young children, the little ones who have not yet begun to make fun of them. Through her interest in these boys and girls she knows that she is sure of a welcome in their homes. She is Gustav's or Eunice's or Ignace's or Olga's teacher,—she may come in,—a privilege not granted to all visitors. The children are there. They cluster around her and act as interpreters. With a piece of paper or a bit of string, or some little play with the baby's fingers, she may gain an introduction free from embarrassment, and the young mother smiles, and thus in her heart begins to enter into co-operation with the visitor, although she may still be shy and silent.

All kindergartners know what a picture book will do by way of introduction through children to their elders. What kindergartner is there who does not know that with the pair of scissors which she always carries in her hand bag and a scrap of paper she can create dancing dolls, flying birds, running dogs, or other objects which fill childish hearts with delight and give almost as much pleasure to the child-hearted mother, who feels that the interest in her children must be genuine in the woman who can thus bring pleasure to them? Thus unconsciously she draws nearer. Is there a mother who can resist being pleased when her children are made happy? Out of any of the hundred and one resources which lie at the kindergartner's command she can make talk for the eager listening mother to hear as the children chatter about her.

Such frolics with the children help to break the ice, and put the visitor on a friendly footing with the family such as the university research investigator, the charity organization worker, or even the trained nurse who comes to straighten up the house and bathe the baby, cannot get. The homesick, overworked mother feels a dawning liking for the woman who comes to play with her children instead of questioning her. The children beg "teacher" to come again, and bits of talk soon commingle with the play and childish hand work. After friendly acquaintance is thus established, an invitation to come to Rebecca's or Achilles' birthday celebration at the kindergarten, or to some other festival occasion, is likely to be accepted. The child in question naturally urges the acceptance. Of course oftentimes it is declined, but this gives the kindergartner an opportunity for another visit to the home in which to tell the mother of how all the children shared in the pleasure of her own child's birthday. I need not multiply illustrations. Any genuine kindergartner who is in the work because she longs to "nurture and foster" the inner life of little children can give scores of better ways than these I have mentioned. Little by little a kind of intimacy grows up, and the shy, isolated mother has found a friend, —an *American friend!* What better basis for Americanization can be built than this?

With our insight into the needs of little children and our abundance of resources for the development of their higher instincts; with our realization of the tremendous importance of the mother's influence over her younger children; with our experience of the help that the right home attitude toward our work produces; can we let any obstacle stand in the way of throwing ourselves heart and soul into this great patriotic work which the President of our nation deems so important that he called a convocation of the governors of all the states to meet with him at Washington?

It is sometimes a little embarrassing to have to seemingly intrude into the home where one is not sure of a welcome. It is not always easy or agreeable to have to sit for a half hour or more in an ill-ventilated, bad-smelling atmosphere. It is oftentimes painful to have to come in contact with extreme untidiness and evidences of vice and corruption. The only answer to all this is that the young men of our nation are living in damp, unwholesome trenches, are breathing air that is foul with the decay of unburied bodies, or are going over the top to death, or what is worse, to years of maimed and crippled life. Are the young women of our profession less heroic, less willing to serve in any capacity that the world because of their service and sacrifice may become freer and better through all future generations?

Musical Activities with Little Children

By Ida C. Knapp

MUSICAL activities with little children are usually limited to the singing of ready-made songs, rhythmic movements, and folk dances planned by the teacher, but there yet remains a large field of musical expression unexplored by many. This untried field embraces phases of music which are more developmental than the former, and includes such activities as the making up of songs, interpreting music through rhythmic movements, bands, music dramatizations, and evolving little music games and folk dances. The child can do all this in a perfectly free, natural way, for music is indeed a language. Again, he may receive tone work and ear training by musical devices. Experience has shown clearly that a child's power of expression through music is commensurate with his powers in other directions, that he can express himself just as readily through music by little games and making up melodies as in other arts, building, etc. Why should it not be just as natural for him to find a ready means of expression in creative work through this medium as by any other, especially as no field of child activity offers a better opportunity for expression through play than does music?

Music can furnish the basis for pedagogical and æsthetic work. At first it may seem that this wide application of music is impracticable, but it will be seen from what follows that it is within an easy possibility. It has been thought that music is too intangible and difficult a medium by which a child may express himself, and the teacher has resorted to ready-made material which the child merely repeats. It is true that imitation is one of the early factors in human development, but it should not be made the basis of pedagogical processes. The child gladly follows the directions of an adult because he delights in any activity, but by so doing he is not developing his own powers. In fact development is arrested by continued imitation and mechanical repetitions. Nothing must destroy spontaneity, imagination, the power to create, real joy, and the play element. The deepest and most satisfying enjoyment always comes with the ability and means to express one's own ideas and feelings, no matter how crude these may be. And so it is with the child—better one who bungles in his efforts toward self-expression, than the obedient, patient imitator.

Children enthusiastically enter into the spirit of making up something, either in original material or in original interpretation. They can and should create little songs and musical games in the same spontaneous way that they make pretty things to take home. The element of play, of make-believe, must be the working basis, and free, spontaneous expression, unhampered by criticism, must be allowed. Any efforts of the child in creating a song or music game, no matter how crudely or incorrectly expressed, should receive encouragement, not because of any value in the results, but because the efforts are a developing process. Only later should little hints or comparisons be used as helps to better and clearer music conceptions.

A child naturally appreciates what is appropriate in music. If he hears a selection, such as *Snowflakes*, played entirely in the bass, he knows immediately that the music played in this way does not represent snowflakes. It is by comparisons in loud and soft, fast and slow, high and low, in musical effects with stories, pictures, dramatizations, toys, gestures, that a key to interpret music can be given, the interpretation to be expressed through physical activity, i. e., rhythmic movements, bands, songs, dramatizations. For instance, the giant can be represented by loud, heavy, possibly slow effects; the brownie by light, quick music. A lullaby would be expressed in a quieting, rhythmical selection in comparison to the rollicking music about a sailor lad. A story told to a piano accompaniment will unconsciously call attention to definite likenesses between actions, characters, moods in the story, and the corresponding effects in the music.

Imaginative rhythmic movements, hand rhythms to appropriate music, or the playing of short selections to illustrate varied pictures are also means to the development of musical imagination. Children can recognize the difference in musical content of one selection from another, and when a background for imagination has been prepared, they find themselves in possession of material through which ideas may be

expressed in original songs, music games, or original interpretations.

Rhythmic Movements

Rhythmic movements are play, not drills. They should be free and spontaneous, and should be as far as possible the interpretation of music according to the children's ideas. With perhaps a hint here and there from the teacher, children can easily recognize the difference in music suggesting running, hopping, walking, high stepping, etc. Music accompanying little finger plays (some one going upstairs or downstairs slowly or fast, on tiptoe, etc.), hand rhythms, stories, pictures, can be introduced preparatory to interpreting music for rhythmic movements. Such little exercises would show that music means something, and after the attention is once called to this fact, children will be genuinely interested in interpreting music through some physical expression. In fact they will ask for all kinds of stories on the piano. To avoid mechanical repetitions and imitation, many different movements can be evolved by the class. Children become so original and efficient and courageous through the varied angles, the repetitions in new forms and the ever new combinations, that *these exercises* may be not only play, but may become a great help in other kindergarten work.

By playing a selection containing two greatly contrasting effects, as heavy and slow with light and quick (first part of *Ladita*), all kinds of different combinations of gestures originated by a class can be evolved. These little games encourage initiative, originality, and confidence in one's own efforts. An infinite variety can be wrought out by a class giving this phase of work far greater value than when each step is presented by the teacher, the class merely following directions. *Swift* changes *from* one movement to another require quick thinking—co-ordinating mind and body in rapid readjustments. Children enjoy these sudden changes, and when at a signal, groups of two, three, or four are formed, so as to introduce co-operative rhythmic movements, the necessity of choosing partners, of adjusting each group to the new requirements, increases the play element and sociability, and requires judgment and adaptability.

A little arrangement like the following will make this clear: we will say that the children are birds flying when the music suddenly suggests *Ring-around-a-rosy*. They form in little circles, dancing until another change in the music suggests rocking in a boat (i. e., sitting on the floor). Thus rapid readjustments in movements and grouping are required. Laggards are always left out. Imaginative group rhythms—birds flying, sleeping, singing, bears dancing and walking on all fours; or single exercises —giants, brownies, feathers—are a never-ending enjoyment and can be entirely the children's own interpretations of different effects in music. They will recognize if the music suggests something big or little, walking or running. They will know if some one is tired or energetic. They will know if birds are flying or frogs are jumping. They will *feel* by the suggestiveness of the music what it is intended to convey, so that the teacher need perhaps only here and there make a little comparison to illustrate difference in moods, actions, etc. For example in *Dance of the Bears*, vol. 11, *Music of the Child World*, children will easily recognize when the bears are dancing and when walking on all fours.

The teacher should have a plan, not always to be followed out step by step in the same way, but to be used merely as a guide in order to begin with the simple movements leading up to those of greater complexity and endurance. Such a plan obviates all drill and lengthy and oft-repeated explanations, and does not prevent original work by the children. Marching is often overdone, repeated day after day with no thought content, nothing but exercise. Variety can be obtained in marches by introducing little rhythmic games while the class is marching in groups of two, four, or eight. Play, for example: *Ring-around-a-rosy*, wheels, seesaw, or a folk dance, and let each group of two, four, or eight form in little circles. This is a convenient and simple way to arrange a folk dance when all can take part at the same time without directions. Each group must adjust itself and depend upon itself. In such arrangements there will be less opportunity for imitation than in a large circle or line.

Folk dances and singing games, which require many directions and long periods of inactivity of all but the solo dancers, are more successful in the kindergarten if arranged as free rhythms, giving all opportunity to take part at the same time. This does not necessarily destroy the thought content of the original form. *Character Dance*, p. 39, *Children's Singing Games*, Hofer, is an example. The room represents the cabbage field, all the girls can be Annies and the boys Johnnies. The gestures and steps are the same as in the original, but the free movement around the room gives all the opportunity to take part at the same time, thus obviating the long waits.

Periods of relaxation should be introduced in a free rhythm period. Children should not be kept on their feet too long. The teacher sitting at the piano must remember that little arms and legs grow tired. Rhythmic games can be employed in which sitting or lying occurs. These rest the class and always create fun. The sitting movements give legs and feet a rest and exercise other parts of the body. Falling down necessitates complete relaxation of the body, a thing children can do beautifully and without the slightest hurt to themselves. They enjoy falling on the floor. In fact it often seems that the floor is their favorite spot, and the more they can be worms, snails, or other crawling creatures, the happier they are. The music can suggest, for example, rocking in a boat, the children sitting in small groups on the floor rocking. Winding a top, spinning, and falling down is one favorite falling game.

Imaginative rhythms, like skating or sliding, with snowball throwing, or walking in an orchard from tree to tree and picking apples, etc., can be based on the interpretation of music. Toys, such as rocking horse, jack-in-the-box, dolls, can be imitated in rhythmic movements. The more varied all these movements, the more they offer a means for interpreting music through physical activity in play, exercising attention, imagination, judgment, initiative.

Musical jokes create fun, they call attention to different effects in music, and necessitate sudden and rapid changes. Each child must think for himself, for the whole point of the game is—not to be caught wrong. This requires individual judgment, for a class will soon discover that imitation often leads to mistakes. These little jokes are excellent as preparatory material for music dramatizations, bands, and folk dances because they illustrate differences in music contents. Examples: Ring-around-a-rosy, music suggesting either jumping up or rising slowly; ring-around-a-rosy, imperceptibly going into sleeping, seesaw, brownies; winding top, children expecting to spin around, imperceptibly going into windmill; winding top, spinning, children expecting to fall, imperceptibly going into seesaw.

Hand Rhythms

Hand rhythms are a form of play which children enjoy at all times. They are an excellent means for making observations preparatory to presenting folk dances, difficult steps like heel and toe, three step, and music dramatizations, bands, and song making. A great variety of hand gestures may be introduced. Foot, head, and shoulder movements may be added, giving a larger choice for original combinations. In order to avoid mechanical repetitions hand rhythm periods should be short and not done every day. They should be play, but observations made through hand rhythms can have a definite purpose. When they are little original games they require considerable concentration and initiative. They can express differences in musical effects—rhythms, note values, trills, chords, runs fast and slow, loud and soft; not that these in themselves are of interest to little children nor that they should be observed, but these little hand rhythms are enjoyable games with opportunity to exercise attention, initiative, concentration, memory, originality, and physical control. It must be borne in mind that technical work is entirely out of place in the kindergarten, but devices which make pleasant little games and at the same time offer opportunity for developing the child's powers, are important.

Music and gestures should introduce great contrasts, especially at first, to make the little play simple. By using one gesture with sound (clapping) the effects are emphasized. Children quite naturally choose gestures in keeping with the effects in the music. In the beginning a change of key and a change of melody assist children to notice differences, but later neither key nor melody need be changed. To notice a difference in rhythm then requires close attention and a definite feeling for the rhythm. Clapping, pointing, stamping, twirling hands, etc., and imaginative hand rhythms are equally enjoyed. Little original folk dances can be evolved by combining hand rhythms with rhythmic movements of the body. Say—clapping four beats, pointing four beats, followed with running eight beats. This repeated makes a little dance. Original little folk dances can be evolved by one child at a time or in groups of two or more. They seem to evolve themselves so spontaneously are they worked out. Observations in loud, soft, large or small hammers, fast, slow, high, low, effects in chords, runs, legato, staccato, can be preparatory work to bands, music dramatizations.

Note values in little exercises give a great variety of observations, and certain effects are easily recognized by employing different gestures in one rhythmic form. For instance, in a measure in four-four time, made up of two quarter notes followed by three eighth notes and a rest, the first two beats may be indicated by clapping and the last two beats by shaking the hands.

Folk Dances

Folk dances are a product of community life, their sociability giving opportunity for co-operation without destroying the free expression of the individual. The play spirit is so strong that an exuberance of fun is invariably the result, provided they are kept as play and not as mechanical drill.

The little child has no pleasure in formal tasks nor in working toward far-off ends. Therefore, folk dances should be simple in thought and form of expression with sufficient opportunity for each child to take part. Young children are not especially interested in watching others play a part. They are intensely active and only by doing can they learn. They are individualistic, not communistic. It is a child's greatest desire to act, to do something, hence folk dances that involve long waits are not suitable. If they require lengthy preparations or drill, if they are complex so that the end in view is remote, beyond the child's limited vision, they are impracticable. They are then no longer spontaneous but mechanical, and the very element which makes them a pleasant form of play is lost. With the play element gone, they arouse no wish on the part of the little child to try, nor do they awaken a desire for creative effort. Any form of play should be a liberator of activity, physical, mental, and emotional.

The first folk dances should be short and simple so that they may be learned in the first lesson, and they should give all an opportunity to take part at the same time. The gestures should preferably be suggestive of some activity known and appreciated by the children. Hence a dance about the cobbler, sailors, the grandfather, visiting, the blacksmith, harvesting, are subjects that interest children apart from the mere pleasure of rhythmic movement. The more formal dances are for older children. There should be progression from the simple to the more complex, but always within the possible reach of the child.

It is well to review, from time to time, the thought content of those dances already learned, or as it were, to re-create the atmosphere for them, especially when they have been dropped for a while. Thus they again become a real, live, spirited expression with added pleasure. The themes can often be correlated with other work in the kindergarten and, when this is done, the folk dance becomes a more intense expression. This is especially to be desired in working out original dances so that the child will be filled with a desire to express what he already possesses through his own experience.

To make a folk dance the true expression of the child, he must know what the gestures represent, otherwise he is merely imitating and not thinking for himself. Even a folk dance, with all its exhilaration through the rhythm and the movements, can become a more or less mechanical process unless it is based upon certain definite observations made by the child for himself. These observations can be made during the presentation of the material. For example: instead of presenting a folk dance completed for the child merely to follow directions, an atmosphere for the subject can be created through stories, pictures, dramatizations, costumes, conversations, so that the form of the dance and the gestures can be evolved by the class. The dance would then have a definite meaning.

Even the music can often be analyzed so that certain gestures, changes, stops, can be discovered by the child instead of his depending upon some one to indicate these. For example: in *Dance my Little Partner*, *Bohemian Children's Dance* in *Popular Folk Games and Dances*, Mari Hofer collection, the child can easily recognize the dancing in measures one and two, five and six, and the standing still in measures three and four, seven and eight, without any assistance from the teacher other than, perhaps, playing the bass in measure three in the same style as in measure seven.

Children are quite capable of evolving their own little dances and greatly enjoy doing so. Free rhythmic movements, hand rhythms, in fact any spontaneous and imitative movement suggested by a child, can lead into an original dance. A subject can be selected by some one in the class, an atmosphere created for it, gestures settled upon, and if a definite musical setting is in mind, analyzed to discover the gestures suggested in it. A dance may be evolved with the music selected afterward to suit it. So it is easily seen that the finished product can be that of the whole class instead of the teacher.

Original sailor dance (music—*Danish Hornpipe*, *Popular Folk Games and Dances*, Mari Hofer): After the atmosphere for a sailor's dance has been created through conversations, pictures, stories, and table work, incidents in the sailor's life and gestures of the same may be settled upon by the class. Boats must be formed, the position of the anchor and the sails decided upon. The children sometimes stamp when they wish to emphasize something and they say "Ship ahoy" when sighting other boats. The room may represent the water and groups of children in circles the boats. The music suggests

drawing in the anchor and stamping—measures 1-4 and with measures 5-6 played an octave higher, measures 5-8 suggest hoisting the sails and stamping. The second part suggests dancing sailor's hitch. As each little circle represents a boat, the sailors in each group dance in their own boats, i. e., in small circles. When the second part is repeated, but played an octave higher to suggest a change of gestures, the sailors might look out to sea for other boats, while the last two chords, played slowly to suggest another change in gestures, tell of the waving of hands and calling "Ship ahoy." This dance was evolved in a kindergarten with no suggestion from the teacher.

Singing Games

Singing games are of interest to little children except when the play spirit is destroyed through a too strict performance, or through the constant urging for more singers or louder singing. When the action is so strenuous as to affect the quality of voice, producing harsh strained tones, it is decidedly better to omit the singing. In many instances this does not destroy the pleasure of the game, especially when the proper atmosphere for it has been created. Children are more interested in the action than in the song, so that unless the song accompanies some simple movement or is an absolute necessity for developing the plot, it can easily be omitted. In fact, this is preferable to having the play spirit and spontaneity destroyed through the constant urging of the teacher to sing, or leaving all the singing to the desultory efforts of a few accommodating children and the strained, tired voice of the teacher. When the singing is omitted, it is necessary to bring out the story very clearly during the presentation. There are some singing games which can have the voice accompaniment omitted during certain portions, as, for example, *Looby Loo*, in which the first part is danced better without the voice accompaniment, and in *The Muffin Man*, where the second stanza is better omitted. In both these examples, the omitted words are not necessary to form the plot.

In the teaching of any singing game, the local color should be preserved through stories, pictures, accessories, etc. The thought content and phraseology should be prepared, and often, though not in all cases, the music itself can be analyzed by the class. In *The Green Mill* (*Popular Folk Games and Dances*, Mari Hofer), children easily discover the difference in the music between walking in measures 1-8 and the mill wheel turning in measures 9-16. When the phraseology has been brought out in the presentation, they will also discover when the music says, "Just so, just so." They recognize when the music suggests the wheeling round at the close. The incidents at the mill are brought out in conversations and the class decides upon the form and the gestures of the game. A far happier result is gained when the game is evolved by the class than when it is learned exactly according to the teacher's directions.

Music Dramatizations

Instrumental music in the kindergarten usually means one of two things, either music for rhythmic movements or "quiet music" to listen to; "quiet music" meaning any selection so long as it is played softly. Children are interested in and appreciate many different kinds of music if the selections are simple and melodious, rhythmical or descriptive. They should have variety (lively, plaintive, rollicking, vigorous, tender) depicting different moods and episodes. Not all music should be labeled, for music is too illusive to mean the same thing to every one. Some music should be listened to unaccompanied by titles or explanations. Selections should be short and simple, with no unnecessary flourishes added.

There are many little piano pieces within reach of almost any teacher's technic and far more in keeping with children's appreciation than complicated music played poorly or difficult pieces simplified, with the beauty destroyed. Some selections, through their contrasted effects, are so suggestive of little stories, actions, conversations, that they form excellent opportunity for simple interpretations through acting, i. e., a tangible means of expressing something felt and recognized in music. There are many simple compositions which offer material for music dramatizations. The simpler and more suggestive these selections are, the better they offer themselves as material for music dramatizations.

These music dramatizations are little games of sociableness with a musical background. The musical imagination is awakened through a conscious recognition of the content of a piece of music with acting as a tangible means of expressing the same in a perfectly free and spontaneous manner. In the music dramatization there is greater freedom of action and speech than in singing games and folk dances. Speech, in fact, can be entirely omitted, though it intensifies and clarifies the dramatic situation. Music dramatizations can be in pantomime with a musical background. There are no rules to follow and no definite forms. The story

should be worked out by the class and each little dramatization, when repeated by different groups, should be the actors' own ideas of the music, and never a cut-and-dried plan.

All music cannot be dramatized; only such music is practicable which, through dramatic effects, suggests activities, moods, stories. Little pieces that are short and simple, and consist of two widely different effects, should be used at first, and never long nor involved selections which would require tedious preparation. The greater the contrasts in the music, the better the result. This is necessary so that the class can recognize the difference without the teacher's help. Example: sleeping and dancing, sailors working and sailing.

The dramatization of songs, nursery rhymes, folk dances, imaginative rhythms, hand rhythms and finger plays based on the interpretation of music, Crawford's *Games and Dances*, are all preparatory work leading the class easily and naturally into the more subtle analysis required in music dramatizations and bands. Through their vivid imagination, children easily interpret music, making up perfectly logical stories. In fact they enter much more readily into this work than the adult who has left behind him the happy, unconcerned, make-believe time, and is fearful of mistakes.

Music dramatizations can be correlated with other kindergarten activities—stories, songs, games, folk dances, pictures, gifts, and occupations. The never failing toy as incentive to effort makes a pleasant stage accessory. After hearing a selection two or three times, children can work out a little drama entirely in keeping with the ideas or effects suggested in the music. This is done by discovering themes and effects in chords, runs, loud, soft, fast and slow, high and low, legato and staccato, and fitting actions, moods, episodes, to them. It is unnecessary to define the subject, for children usually work out a legitimate story. The thought content should be reviewed from time to time.

Example of a music dramatization: Music: Part of *Anvil Chorus, Il Trovatore*, Verdi. Scene: A blacksmith shop (can be correlated with songs, stories). Characters: Blacksmiths, horses, drivers. Activities: Swinging large hammers, blowing bellows, horses stamping and galloping, fitting shoes to feet with small hammers. Accessories: Anvil, horseshoes, bellows, coal, fire, hammers. The shop can be built, accessories made, or the whole scenery can be imagined. This makes a lively little game, full of action, and it can be played by all or by a few at a time.

Bands

Bands are a little make-believe game in which children imitate different instruments with gestures or use toy instruments to the accompaniment of music. Bands, too, are a tangible means of expressing something felt and recognized in music. There are two kinds of bands, those in which keeping time to music is the object, and those based upon the interpretation of music. The first should be an introduction to the latter, for they are the simpler form—recognition of rhythmic effects only, while the latter require analysis of effects in chords, runs, themes, fast and slow, loud and soft, high and low, legato and staccato.

Bands are a happy means for discovering something interesting in music. Children can learn about the various instruments either through first-hand experience or through pictures and descriptions, how played and how they sound. The violin sounds sweet, high, singing; the bass violin sounds low, heavy, etc. Hand rhythms imitating bugle calls, drum, flute, violin, illustrated on the piano, are preparatory steps. These are necessary so that the band itself can be worked out by the class. These bands, like the music dramatizations, should be the work of the class, evolved by all the children and not drilled into them by the teacher.

Selections for bands must be short so that they can be remembered easily as a whole, simple to avoid long explanations, suggestive, i. e., containing striking effects in loud and soft, legato and staccato, fast and slow, etc., to make observations easy. Nothing should destroy the spontaneity and happy spirit of play in music dramatizations and bands. They should be play, not work. There should be no mechanical repetitions.

In developing the idea of a band there are two methods of presentation:

(a) Play a selection as a whole, then observe the most striking effects, the subtler ones later. As each effect or theme is observed, it suggests the instrument.

(b) Play a selection and then place toy instruments before the class. During a second or third hearing the class selects the instruments needed and decides in what places in the selection they appear.

Example of a band: *The Shoemaker*, p. 72, vol. 1, *Music for the Child World*, Hofer:

Measures 1-4, horn,
Measures 5-12, flute,

Measures 13-20, trombone,
Measures 21-28, drum,
Measures 29-36, violin.

Creative Singing

Singing is an instinctive mode of expression and it is just as reasonable to give children opportunity of expressing their ideas in original melodies as in color, clay, blocks, etc. Not the result but the activity gives pleasure in one's own creative efforts. Children inherently feel rhythm and when speech is added, melody naturally follows.

The rhythmic value of words seems to be more or less definite from the beginning, but should this not be the case, clapping a verse or melody, or both, will call attention to its rhythmic form, its values of long and short duration, its stress upon important words or syllables and form, and will make, at the same time, a pleasant little game. When this is done, the melody will follow quite naturally and spontaneously. Clap *Jack and Jill* saying the words with stress upon the important ones, and a melody will naturally suggest itself.

Creative singing should be begun before the child has any means of comparison to embarrass him. To have such work absolutely spontaneous and free, untrammeled by fear of failure, criticism, comparison, or suggestion, it should be begun when the child first enters the kindergarten.

Should the child not be able to distinguish between speaking and singing, which sometimes occurs, the teacher can, by beginning a little melody in the upper register (say from *c* on the third space of the treble clef to *e* on the fourth), give him a clearer idea of what is meant by singing in contra-distinction to speaking.

The early efforts are not necessarily useful as songs, the melodies often wander about vaguely, and must be looked upon as stepping-stones which, if persisted in, will lead to definite and good results. In the meantime, the child enjoys his own efforts at melody-making and is gradually developing his power to express himself in tone. Little tone games as, for example, the ringing of bells on the octave, or on do, mi, sol, or do, fa, la, etc., will develop his sense of melody without direct reference to anything that may be vague or wrong in his own little songs. It should be remembered that criticism in these beginnings would destroy that joyous outburst of feeling which is so necessary in any creative effort. When a teacher encourages creative singing, children will show no timidity, embarrassment, nor fear in singing alone at any time and upon any subject. On the contrary, there will be an embarrassment of riches. Being imitative, the child unconcernedly follows the example of those about him, hence it would encourage him to thus spontaneously express himself if the teacher herself would introduce little original songs in the games, stories, etc., so that her class may feel that singing about anything is a perfectly natural thing to do.

Example of sentences and couplets used in song making:

"Pussy has a whiskered face."
"See the fly buzzing by."
"Hop, hop, hop, hop, my bunny, hop."
"The dear little lamb says, 'baa-baa.' "
"Little star that shines so bright
Come and peep at me to-night."
"I love my kittens with all my might,
I love them at morning, noon, and night."

Later little poems of one or two stanzas may be used.

Faulty Intonation

This fault is more frequently the result of incorrect tone placing or constant low or loud singing than of tone deafness. When the voice is placed low and the song is pitched low, a certain rigidness of position is held in ascending intervals and it becomes almost impossible for the child to give full value to the rising intervals. This is one reason why the children's singing so often seems to have the tendency to continually drop. Faulty intonation or any harsh quality can usually be overcome by pitching songs high. Differences in pitch are more readily recognized in high tones than in low ones. If a child who lacks tone perception be placed close to the piano or the teacher where he can hear distinctly one voice instead of a chorus, and where he can hear himself, it will help him to recognize pitch. Whispering the words while the melody is played helps children to connect the melody with the words. This device should be presented as a little game. In fact all devices for little children should be play.

As the natural singing voice of the young child is clear, sweet, flute-like, a teacher with a throaty or deep, heavy, low voice should not sing with children. The quality of voice is easily imitated. She should use the piano when teaching a song and not try to adjust the singing of the entire class to suit her voice. If she cannot keep on the pitch, she should depend upon the piano, for children's idea of melody

is too vague for them to reach or to hold correct intervals when a stronger voice drags them off the pitch.

Pitch and tone devices: Sing on different intervals children's names, each child to answer his name on same interval; sing words as follows, children to answer the teacher: mama, ho-ho, ding-dong, etc.; sing-a-song, how-do-you-do, etc., imitating squawkers, teakettle, bells, wind, etc.

Pitch and tone game: *Traveling.*

Calling "all aboard" on different intervals—f to e, a to e, etc.

Blowing whistle "tooo" on different tones.

Ringing the bell "ding-dong" on different intervals or "dong" on one tone.

"Clickety, clickety," slow or fast according to how fast the train is going.

"Clickety" offers excellent opportunity for a little enunciation exercise.

The teacher should have the happy faculty of entering sympathetically into the child's simple and fanciful world. With the deeper understanding of the adult, she can gently lead him into an ever broadening realm through play.

Plant Studies for Little People

By Myrta Margaret Higgins

X. Blossoms

AS the leaves expand and take on color in the warmth of the sunshine, so too the flower buds open, and their forms and colors are still more wonderful. Silent admiration of the beauty of a flower is the most desirable attitude for little children. Analysis of the flower should be taught only gradually without hasty destruction of the flower's beauty. The best way of doing this is by exhibiting the flower from bud to fruit. As it ripens the different parts will be plainly seen. Simple flowers should be shown at first, and later more complex and compound forms. The pansy is easily obtained, and it has so few sepals and petals they can be readily counted. As the blossom ripens the other parts are more plainly seen. Lilies present the best opportunity for the study of stamens and pistil, because the parts are so prominent.

The forms of flowers are very interesting to children. Many lilies are starlike; sunflowers are like great pincushions; perennial larkspurs hold forms like bumblebees; annual larkspurs, tiny rabbits; tulips are cups, and campanulas are bells. Many people are puzzled by the tendency of children to tear flowers in pieces. The best way to deal with this problem seems to be not the denial of such a privilege (for it seems to be a privilege), but the suggestion of sense enjoyment and reconstruction. By the first, I mean the concentrating of the child's thought on the wonderful texture, the color, the perfume, of the flower. By reconstruction, I mean flower play, the making of things from flowers, such as wreaths, chains, doll's caps, and bracelets. Children like to arrange little exhibitions of flowers, to fill gift baskets with them, and to find all sorts of uses for them; even to nibble the tip of the nasturtium for the drop of nectar. It is so much better if they can see flowers growing, for then they learn much about the bees and butterflies.

In the study of blossoms, lessons should be taught in the gathering and arrangement of flowers. The careful cutting of flowers should be emphasized, and the arrangement of them so that the beauty of each one is shown.

There is no end to the amount of material which blossoms afford for work with the kindergarten gifts and occupations. Some of the forms can be imitated with the rings and sticks, and the designs can be used in sewing, painting, drawing, and modeling. Froebel's mother-plays of the *Flower-song*, *The Flower-basket*, *The Gardener*, and *The Two Gates* may be used.

How Mother Goose Rhymes may be Used in Teaching Reading

By Mary K. Muller, Fort Wayne, Ind.

Copying from Rhyme Poster with a Price Marker

IT is the desire of every normal child, when he enters the first grade, to learn to read. To aid him in accomplishing this end in the most interesting and efficient manner is the duty of his teacher. How is she to do it?

Most of our children have learned some, if not all, of the Mother Goose rhymes at home. In the kindergarten they have sung and dramatized them so that when they come to the first grade, where they find Mother Goose pictures about the room and illustrated books on low tables within reach, they feel as if they were among old friends.

On the first day of school one little fellow discovered Jack Horner in the rhyme primer. He recognized the picture, showed it to the teacher, and said the rhyme. At the request of the children he showed it to the class. They immediately wanted to look for rhymes in the books. The next day every child began looking at the books and saying rhymes which were suggested by the pictures. They were very enthusiastic over them and wanted to learn the printing in the books.

For this reason Mother Goose rhymes have been used in our school as a basis for beginning reading. We have found them a wonderful help to the children. Not all of the primers used are based on rhymes but we use the rhyme method wherever possible. In learning to read by this method the following steps are taken:

1. Oral reproduction of the rhyme from memory.
2. Recognition of the printed rhyme as a whole.
3. Recognition of parts of the printed rhyme—lines, phrases, and words in the rhyme, or by themselves.
4. Recognition of the parts of the rhyme in new relationships—reading.

Since children learn most quickly where there is keenest interest and attention, an effort is made to keep the work as interesting as possible. They like to dramatize or "play out" a story or rhyme, and as Mother Goose rhymes are especially adapted to dramatization, the children are aided and encouraged to dramatize as much as they like. The rhythm and jingle lend themselves to simple melodies and children delight in singing them. After mastering the thought and words of the rhyme through repeti-

tion, dramatization, and singing, the children are ready for the second step, recognition of the *printed* rhyme.

Three copies of the rhyme are made on large sheets of oak tag or heavy cardboard with a price marker. (Superior Price Marker.) One copy is illustrated and hung on the wall within reach of the children. They recognize the picture and while the teacher runs her pointer under each line they delight in singing it. Very soon they are able to point while others sing. Then they find the printed rhyme in primers, other books, or on small cards.

Each child, with the teacher's aid, makes a copy of the rhyme on manila paper (6 x 9 inches), illustrates it with colored crayons, and pastes it into a loose leaf book, which he is making of heavy brown paper. The rhyme is printed with the Superior hard rubber type No. 17 set up first by the teacher and later by the children who are able to do it.

Some of the 1B children are able to set up copies of words, lines, and a whole rhyme as long as *Bo Peep*, from a printed copy, but most of them are unable to do much without aid. They are encouraged to do as much as possible themselves before being helped by the teacher or by some older child. They can find type, place it in the holder, and test the copy, but in printing several lines at one time on manila paper, pressure must be used to get a clear copy. The six-year-old children are not strong enough for this so the child wishing to print places the holder, and is aided in pressing down by some one stronger than he.

As soon as the children are familiar with the rhyme as a whole they are ready for step three. An unillustrated duplicate of the poster is produced and the children sing while the teacher points. Later the poster is cut into strips by the teacher with the aid of the children. Each strip contains one line, and as it is cut the line is read and placed on the floor beneath the poster.

After the rhyme is reassembled it is sung again by the class while the teacher points. She then raises one line at a time so the class can see, and calls upon some child to read it. The strips are now given to the children, who match them to the rhyme poster and assemble the rhyme beneath the poster. If it is assembled correctly some child may point while the others sing the rhyme. While working with the poster or parts of the rhyme the class usually forms a semicircle with the small chairs, sitting where all are able to see.

Keeping Score in a Game with the Rhyme Poster
Children at Table each Reassembling his own Small Rhyme

Games for Drill

1. The cut-up rhyme is assembled on the floor under the poster. Two children cover their eyes, while another child is "it." He takes one of the strips, hides it behind him, and says "ready." The two children look at the rhyme with the missing strip, then, if not able to tell, they look at the rhyme poster. The one who can first say the missing line is the winner.

2. The rhyme is reassembled on the floor as before. One child is "it." He chooses as many children as there are lines in the rhyme. These

children stand with their backs to the rhyme poster. The child who is "it" takes a line from the rhyme and hides it behind him. The children then face the rhyme and the one who is first to say the missing line is "it." He takes the strip and places it on the floor beside the rhyme in its place and the game continues in this way until the rhyme is reassembled. The child who is "it" sits as soon as the strip has been taken from him. As in the first game the children have the poster to help them find the missing lines.

3. The cut-up rhyme gives so much pleasure to the children that each child is given the opportunity of making one for himself. He prints on a piece of manila paper and also on an envelope. The envelope rhyme is illustrated with colored crayon and the manila rhyme cut into strips. The child can then reassemble his rhymes, being guided by the copy on the envelope.

The children race and play games with the cut-up rhymes to see who can reassemble them most quickly or recognize any line without aid. They often take them home to show their parents how to play the games and race.

4. A race. Each child holds the strips of the rhyme in his hand and at a given signal proceeds to make the rhymes. The first one to finish is the winner and may choose the next game or be "it" in a game suggested by the teacher.

5. The rhymes are all reassembled and the children close their eyes. The one who is "it" takes a strip from any rhyme and when he says ready all of the children look at their rhymes. If the child whose line has been taken is able to say the missing line he may be "it" and the game proceeds.

If the children care to illustrate any lines or later any phrases or words of the rhyme, they are encouraged to do so and paste them in the brown books.

6. The children are now ready for the third copy of the large type rhyme. This is also cut into lines, and a set given to each of two children, who race in reassembling them. The first to finish is the winner. This may be done with the rhyme poster turned to the wall but after the rhymes are assembled it is produced again to show the class that the finished rhymes are correct.

7. When the children are familiar with the lines of the rhyme the last set is cut into phrases. Each line is cut and reassembled before the next is cut so that when all are done the complete rhyme is on the floor again. After this has been inspected by the class, compared with the poster rhyme and sung, it may be disarranged and reassembled in different ways of interest to the children. The kind of games or races used in drill on lines of the rhyme may be used at this time. If the children have difficulty in recognizing any part of the line, they are taught to find it in the poster, and to sing the rhyme until that part of the rhyme is reached.

Each child may cut his own copy into phrases and later into words.

Certain phrases or words may be underscored in the poster rhyme and the children given drill in rapid recognition through races or games. One line of the rhyme at a time may be reassembled,

Reassembling the Lines of a Rhyme

compared with the uncut duplicate line as well as with the rhyme poster, read aloud and cut into words, then reassembled again.

Games for Recognizing Words

1. One child is "it." He takes a pointer, points to a word in the rhyme, and calls upon a child to say it. If he is able to do so he may be "it," and call upon any other child in the class, etc.

2. One child is score keeper. Two or more children place initials on the board and take pointers. Either the teacher or some child who is familiar with all of the words of the rhyme may be "it"—to call for words in the rhyme. The first child to point to each word correctly is given a score. At the end of the game the scores are added, the child with the highest score winning the game.

3. If there are certain words needing special drill these may be taken from the cut-up rhyme and placed on a rack beside the poster and called for.

4. The children like very much to divide the class into two equal sides. The two children at the end of either side stand in front of the poster, while the teacher or a child points to a word in the rhyme. The child who is first to say it sits and the next child on his side takes his place in front of the rhyme poster. When every child on one side has said a word the game is over and that side has won. (Lines or underscored phrases may be worked with instead of words.)

5. The cut-up words of the rhyme may be passed to the class and the boys and girls may race to see who can say the most words. Each child stands, says his word, and matches it to the poster. If correct, he may place his card beneath the poster and receive a score. If not, he takes it back to his seat where he tries to think of it. At the end of the game, when the scores have been added and the winners announced, the children who have had trouble are helped to find their words in the poster. The class sings for them until they are able to say the words on their cards.

6. Two children may race to see who can recognize and say words most quickly. As the teacher shows a card each child tries to say the word and the one to say it first receives the card. The children count the cards after all have been given out, and the one having the most cards wins.

7. Instead of two children, captains may choose any number to race. When all are chosen they line up in two lines, shoulders touching, two abreast. As the first card is shown to the class the first two children try to say the word. The first one to say it correctly is given the card. He takes it and runs to the end of his line. The next in line steps up ready for the word. As soon as every child on one side has a card the game is over with, that side winning.

Illustrations of the various rhymes are made with colored crayon on the blackboards. Beneath each is pasted a card containing the printed name of each character. These cards are made with the price marker, using the same type as in making the large posters. The children like to print duplicate cards for dramatization and are permitted to use the price marker.

At this time the children are familiar with the parts of the rhyme in the rhyme or by themselves. The last step is to recognize them in new relationships. By placing various parts of one or several rhymes together on the blackboard groove the teacher is able to give the children many new phrases and sentences. Each child will try to be the first to read if he is given scores for the times he reads correctly and the scores added at the end of the lesson.

At this point, when the children begin to use the primers, each child is given an inch slip of manila board the width of the primer. As the teacher shows one line of the large cut-up rhyme the children find that line in the primer placing the slip beneath it. Children are chosen to read these lines to the class. Words and phrases are found illustrated in the book and read in the same way. Many words may need special drill in order to make reading from the primers a pleasure to the children.

Competition is again used to make the work interesting. As many children as there are sentences in the lesson are chosen to stand. Each one keeps his place with the manila slip. They all study and at a signal from the teacher they read. The first child to read correctly each time sits. The object is to be able to read quickly and sit. This may be repeated with several groups.

The entire class may study. The teacher may choose any child in the class to read and if he reads correctly he is given a score. The one having the highest score at the end of the lesson wins. He may read the entire "story" or lesson to his class or some other class. If there are certain characters in the lesson which the children like to represent, those who received the highest score in the game may represent these characters and dramatize the lesson.

The children are so happy in this method that they are not only learning to read but are developing a love for books and a desire to read more.

The Kindergarten and the War

By Mabel L. Culkin, La Crosse, Wis.

IT is on the lips of every one that there is no individual life too remote, no place of life too abstract, no occupation too abstruse or too delicate, to remain entirely untouched by the terrible war that is being fought upon the battle fields of France.

The illiterate Indian of the distant North Woods sells his buckets of blueberries for a higher price because of what he calls "that big Europe war." The city housewife is beginning to regard her egg beater as almost as obsolete an instrument as the crane or spit of the days of open kitchen fires. The hostess feels it necessary to offer explanations along with her chocolate cake. The war lecturer tells his audience how long and how much longer he intends to wear his somewhat threadbare suit. Half soled shoes are no longer an indication of poverty but a badge of patriotism. Even the Plymouth hen has been influenced, for she struts about proudly in these days of approaching equal suffrage. Does she not know that her former peer, the lordly rooster, may be seized and eaten with impunity, but that the Government stands between her and harm?

When one considers that the war has affected so many of the intimate affairs and relations of American daily life, it is not surprising that we find it seeping down into the two institutions seemingly farthest removed from its influence, the kindergarten and the nursery. The idea of a relation existing between the child garden and hideous menacing war seems absurdly incongruous at first thought. That it does exist, however, no kindergartner whose work is conducted in the spirit of freedom will deny. The phenomenon has become so common that a discussion of it may be of service to those who have been troubled by it. It may even suggest a few of the possibilities which the situation offers us, if we, as kindergartners, are able to utilize them.

One of the kindergarten agencies most prone to promote the war spirit is the sand table during free play time. Where peaceful ditches, pleasant farms, high mountains, sand cakes, and just plain holes used to be, we now have a channel through which a submarine floats to do its deadly work followed by an American destroyer. Sometimes the sand dashes in waves over the edge of the table itself, in a great storm created by small hands to sink an enemy ship. Again trenches appear fortified by whatever accessible material may serve as cannon, and an innocent appearing hole may prove to have been made by a shell. The blocks and all gift material lend themselves admirably to new situations. The big floor blocks make the most realistic of aircraft upon which one places a chair and sails over the enemy lines. Gayly colored first gift balls serve as bullets for the airmen and may fly about in reckless fashion in moments of excitement. Red Cross hospitals spring up all over the kindergarten decorated by hastily made red crosses. Long trains of blocks proceed along the floor loaded with coal and guns, or perhaps troops for the front, and woe unto the unfortunate chicken coop or other humble or passé structure that may be in its path. As for the second gift it has almost found a legitimate *raison d'etre* since from it can be made such a realistic fleet.

No form of occupation material can claim exemption from war service. The drawings of ponies and of friendly cows are often supplanted by galloping cavalry horses. Gaunt and rotund men are surmounted by a visored cap or helmet and made warlike by the addition of a rifle with a fixed bayonet. Airplanes float menacingly over prosperous looking homes. Crayoned ships sail the ocean bringing supplies to "our soldiers," while the flag and the Red Cross divide honors for frequency of appearance.

Clay is found a most admirable medium in the creation of munitions and artillery. An interested observer may think he sees marbles or birds' eggs but frequently meets the response, "These are bullets to kill Germans." A clay cannon or trumpet is a common sight on any modeling table and any casual eye will note that no better material than clay can be found to make a soldier. If, when completed, he cannot stand erect he will do for a wounded or dead soldier hit by imaginary shrapnel from some remote corner of the room.

And so it goes. Soldier games are called for. Conversation invariably touches upon "My Daddy" or "My Uncle Ben," who is in some branch of the service. Nursery rhymes are paraphrased. How many teachers have heard that

> Kaiser Bill went up the hill
> To take a look at France;
> Kaiser Bill went down the hill—

well, to put it less crudely, with a bullet in a most uncomfortable position for the victim. *Marching through Georgia* has its warlike parody with a distinct application to the Kaiser. The children recite these verses with great zest on the playground and in the kindergarten. They seem to prefer them to Stevenson or Mother Goose. *Over There*, which seems to be known to all in some miraculous fashion, is more popular than *This is the Dolly*. As for *My Country, 'tis of Thee* who will deny that it is sung with more spirit than any other song sung by American five-year-olds? Unintelligible it is to be sure and possesses neither childlike melody nor lilt, but it is our country's song and it is sung as such.

It is of great interest to those working with little children to consider the various avenues through which the war spirit travels to the child. First there is father and mother and the discussion of the daily news or the new war book. One naturally inquires the meaning of such fascinating terms as machine guns, trench raids, air men, gas masks, and so on, and if one is persistent he usually gets at least a fairly satisfying answer. In homes where literature is not discussed the child may hear of the European cousins who are at the front now. He hears of good pay in munition factories. There is talk of "licking Germany." All these things require explanation.

The phonograph—and who is without one?—has its part in promoting war feeling. Children hear all the popular war songs. There are records which familiarize one with the bugle calls. Children soon learn to distinguish taps from reveille, and mess call from the ringing notes of the signal for cavalry charge.

The moving picture stimulates the war interest. Marching troops, generals, war scenes lurid with bursting shells, submarines, German prisoners of war, and all the other modern film sights so familiar to the American public, capture the child's imagination and give direction to his thought.

The comic supplement, the federal posters, the window displays, and best of all the splendid young sailors and soldiers one meets on every street form a part of the American child's environment, and give color to his feelings and action.

Doubtless in some localities kindergartens have not yet been permeated by all this war interest. So many kindergarten teachers are facing this problem, however, and with such growing discomfiture, that it seems profitable to analyze the situation to some extent.

The condition is unprecedented with us surely. The thought of tiny children absorbed in the manufacture of play bullets to destroy their enemies seems harsh and unnatural. Yet to protest against such an occupation is to put the kindergarten at variance with all other parts of the child's world. To check these interests and substitute others for them is only a temporary measure. Children are profoundly interested in the manifestations of this great dramatic upheaval going on about them. It is not profitable to forbid or evade war plays and war discussions in the kindergarten. This is only to postpone such activities until after kindergarten hours.

The question then arises as to whether the war feeling can be utilized. It is possible if the teachers of young children can realize that the world of today is not that of yesterday. The world was sleeping yesterday, dreaming beautiful dreams of universal brotherhood, but only dreaming. Today, the world is awake and working to gain what it lazily took for granted before. Today's world is of sterner stuff, but nobler, cleaner, and much more beautiful. It is laboring to bring about truth and justice and every little child should be touched by the vibrations caused by this labor.

Some teachers dread the rubbing off of the bloom and innocence of little children. Death, wounds, and agony are casting a great shadow upon the earth, and mothers and teachers would, at any cost, keep this shadow from clouding the immature lives about us any more than may be. This is right and proper. Distinction must be made, however, between the childish and adult reaction toward the horrors of war. War as the grown-up sees it, is quite outside the child's experience and beyond his grasp. To the child war is a parade, a chase, a pageant, a big noisy thing. The loathsomeness and the tragedy of the battle field affect him not at all. The skeleton seen in some food conservation exhibit is not a repulsive sight. It is only a "bone" man to the normal child unless he has already had the seeds of fear planted in his soul by some unwise mother or ignorant nurse. The grim ambulance seen in moving pictures does not suggest hideous danger and suffering but brings to mind the fire chief and his speeding car. To fear that the happiness and peace of mind of children may be undermined is to disregard the real nature of childhood.

Certain values may be gained on the other hand by permitting the natural war interest to run its course. Children have a strong sense of justice. Many a clear-eyed child will answer his mature questioner with this simple statement, "The Germans

blew up our ships, so we are going to make them stop." We are right. Our enemies wrong. It is well that even little Americans should have this impressed upon them as a background for later life.

Admiration and respect for the brave young soldiers who go out to fight for these little ones can be easily inculcated. To cut snips a few moments daily for pillows for our soldiers is a great privilege and is encouraged in some kindergartens. To salute a soldier is an honor in the eyes of the child. These little attentions amuse and yet touch our sailors and soldiers and also tend toward the developing of respect for others in American children, who are more in need of the cultivation of this particular virtue than the children of any other nation.

Sympathy and unselfishness grow out of discussions of the plight of the orphans of France and Belgium and other devastated countries. After one of these little talks a candy loving child was overheard by her mother to say softly to herself each time they passed a gay confectioner's window, "I won't ask for candy today, I won't, I mustn't." Having a wise mother she was permitted to make her sacrifice and next day brought her "candy" money to add to the little fund slowly accumulating in her kindergarten for some little French child. Such a sacrifice as that is worth working for, one might almost say that it is worth fighting for.

After war discussions, hated crusts are eaten, all the milk is drained from mugs, and plain cookies prove to be quite as satisfactory as the erstwhile heavily frosted cake. Not a little food conservation can be effected by the children, if teachers and parents meet the problem wisely.

To summarize briefly then: it may be said that since we are at war, the teachers of little children should look the facts squarely in the face. The situation offers opportunities to those who are ready to use them. To make war the center of kindergarten activities would be preposterous. Yet to ignore the most stupendous thing in the world today is unnatural and absurd even if it were possible. The kindergarten is not so delicate an institution that it cannot grapple with any condition of life affecting child welfare. The virtues of self-sacrifice, respect, courage, and love of justice may be planted and fostered in children's hearts by wisely using the facts of war instead of shrinking from them. The modern world has no place for the sentimentality and the softness that come from weakness. The need is rather for the gentleness that rises from strength and for selflessness and resolution. Teachers of little children can promote the growth of these qualities if they are awake to their opportunities.

The Tulips

A Finger Play

By Maude M. Grant

WE'RE a garden of tulips,
See every pretty cup,[1]
On stalks so tall and slender,
Most carefully held up.

The breezes blow us gently,[2]
Quite gently to and fro,
We nod our heads this way and that,[3]
When strong the breezes blow.

The bright sun shines upon us,[4]
Now watch us while we grow,[5]
Just up and up and up and up,
Into the sun's bright glow.[6]

At night we close our petals,[7]
In this way, all closed tight,
But in the morn we open them,[8]
To greet the sun so bright.[9]

1. Place hands together opening out from each other at the wrist like a flower cup.
2. Rock the hands slowly back and forth.
3. Rock hands to the left and right.
4. Curve arms to form sun.
5. Hold hands low near the desk and gradually raise them as if the plant were growing.
6. Curve arms to form sun.
7. Curve hands together from the wrists like a bud.
8. Open hands like a flower cup.
9. Curve arms to form sun.

Come, Let Us Walk with Our Children

By Mabel Jean Grosch

IT was a glorious morning in the latter part of June. Our train was winding, twisting, and turning, as if playing peek-a-boo with those little hills in Kentucky. I was awakened by the clear shrill voice of a child scarcely three years of age. Over and over she repeated a request, not fretfully, not automatically, but with a longing so deep and pathetic that I found myself sitting upright in my berth repeating with her again and again, her request, "Take-a-walk," "Take-a-walk," "Take-a-walk." She was right. The child knew exactly what she needed. In fact, was it not what we all needed, in order to find our balance from a sleepless night of winding roundabout through the little hills? We all needed to "Take-a-walk."

In these present days of "wheels," when everybody rides and nobody walks, would it not be well for us to wake up some bright beautiful morning before it is too late and say to ourselves, "Come, let us take-a-walk."

While planning our walk why not plan to make it long enough to last through all the year—from the first glorious mornings of September, through the mellow Autumn days, and on through the crisp sparkling month of December? With such a good start as that we shall enter the new year with a long, steady stride that will last well into the wonderful days of spring, until once more we find we are walking along the garden path of another beautiful summer filled with flowers visible only to those fortunate enough and able to walk where flowers grow—out of the reach of dusty wheels.

But why walk alone? Reach out and grasp your friends by the hand. It may take a bit of urging—worse still, you may not succeed in securing their company. For some, the lure of the wheels is like unto an iron grasp.

But be not dismayed. Over yonder is a little friend whose faith in his feet has never been shaken. If necessary, they would carry him around the world. They have been known to take him far from his own little world inside his gate. Go to him with extended hands, a smile in your eyes, and an invitation to "Come and walk with me, my dear," and you are off and well on your way with little fear of a jolt, an accident, or delay.

Suburban kindergartner, you hold in your hand the golden key which unlocks to childhood the door to the paths of beauty and fullness in the outside world. To you is given the guidance of the conveyance (the feet of little children) which leads to these paths; and the great privilege of conducting the first trip of the precious, happy, little pedestrians, waiting anxiously and eagerly to be off and away, to explore, to question, and to learn of God's beautiful out-of-doors; to learn also to drink in the sunshine and pure air, to make discoveries—so dear to the heart of a child.

After thirty minutes spent in the open, each one of your flock returns, tired, perhaps, but so happy with his little storeroom filled with the wonder, the beauty, and the mystery of life, and with a much better understanding of who he is, what he is, and why he is. The great out-of-doors is the schoolhouse where he learns of things as they really are. The kindergarten is the clearing house for his ideas, sense impressions, and understanding. Through these experiences the kindergarten is transformed into a great workroom where he has an opportunity to apply, in the most practical way, the knowledge he has thus gained.

Call it play, if you will, playing at doing the work of the world. The child's chief business in life is to play. He must have play and plenty of it. Watch the earnestness and seriousness with which he goes about his "play work," and you will soon decide that it is earnest work to him. Because it has in it the element of play he enters into it with a spirit of cheerfulness and happiness which should put many of his older brothers to shame.

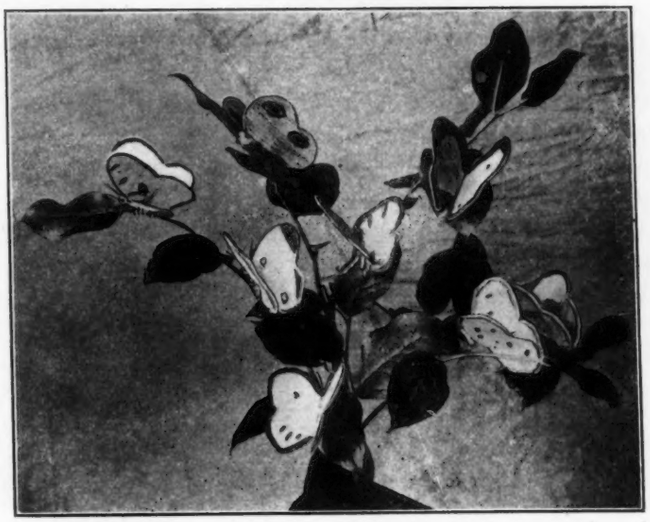
But all this has to do with much more than what he receives from his walk. There is a bigger, grander experience through which he passes and it lies in the fact that he himself went for it, and it is his to have and to use. It is not something brought to him, neither is he carried to it, but by his own effort, through the pleasant experience of walking, and sharing the walk with others, he sees with his own eyes, touches with his own hands, understands in his own way, the many wonderful things that are round about him.

Kindergartners, adopted mothers of little children, with a special mission to guide their steps in the way they should go, do not hesitate, delay, or wait until tomorrow, but start today to "Take-a-walk" with your children.

Hand Work for the First Grade

By Lolita Holmes, Portland, Ore.

THE butterflies shown in the accompanying illustration were made by children. The simple pattern for cutting, with directions for making these butterflies, will doubtless prove of practical value to both the kindergartner and the teacher of the first grade.



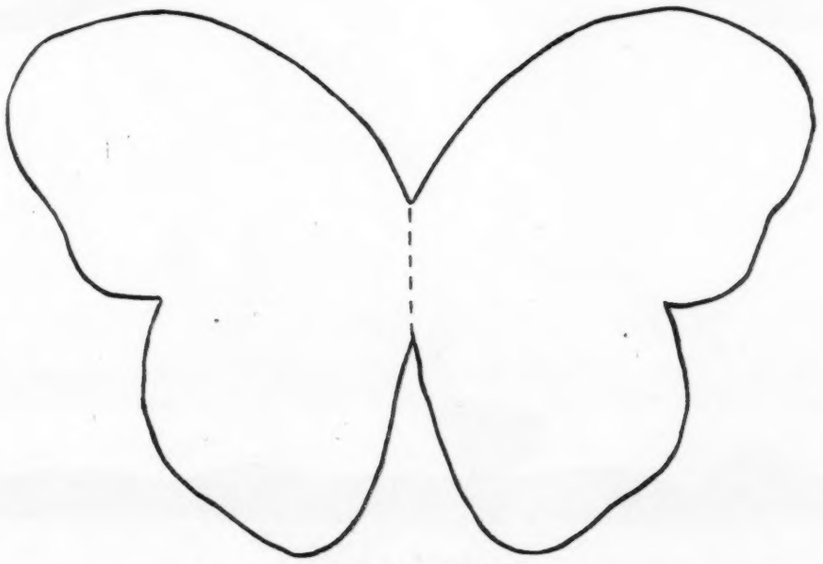
Waxed paper is perhaps the best material to use, but in order to color with crayons or colored pencils, the glazed surface of this paper must first be removed. This is easily done by placing the sheets of paper between two pieces of newspaper or cloth and ironing with a hot iron.

After tracing the wings from any pattern similar to the outline on this page, color with crayons on both sides of the paper before cutting out. As the paper is transparent the two sides may easily be colored alike.

Any butterfly book with colored plates will furnish suggestions for a great variety of designs and coloring if the children cannot have the opportunity of observing real butterflies.

A small piece of clay is used for the body. This is first shaped into a flat oval (about one and one half inches long and three quarters inch wide) and then folded over that part of wings where they are joined, the wings having been first folded together, and creased on a line corresponding to the dotted line in the pattern. After the wings are thus held in place by the clay, the head and body may be shaped. Later the wings should be slightly separated. Short pieces of wire may be used to represent the antennæ.

These butterflies make pleasing decorations for the schoolroom. If they are pressed against the edges of the picture frames, vases, etc., and properly balanced, while the clay is still moist, they will remain in that position.



Pattern for Butterfly

A Child Picture

By Nora Archibald Smith

A CROWDED car, a neglectful nurse
Who felt for her charge indif'rence or worse;
The child beside her, a wee, fair lad,
With a face to have made an artist glad;
A rose-pink cheek and an eye so blue,
A gentian alone could have matched its hue,
While the gentian fringes all might see
As he bent to the basket upon his knee.
He lifted the cover, a moment glanced,
And the gentian eyes with gladness danced, * * *
And then he smiled, as the seraphs do
When their Lord has granted a joy that's new.

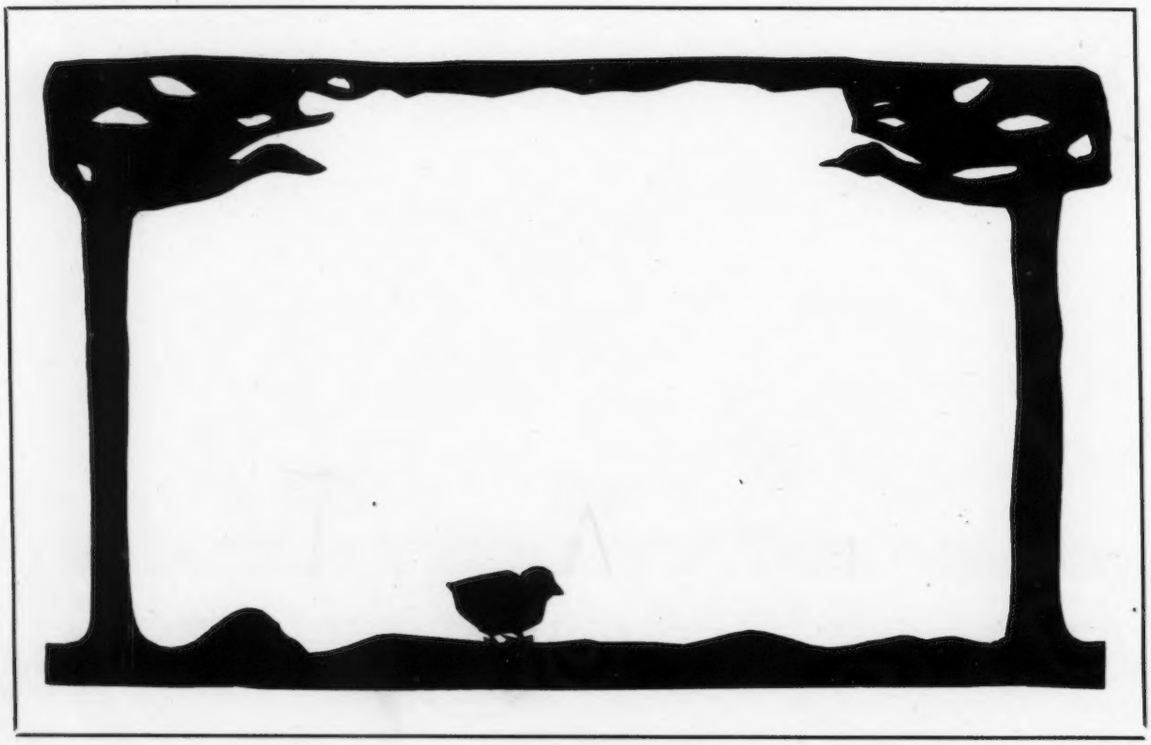
* * * *

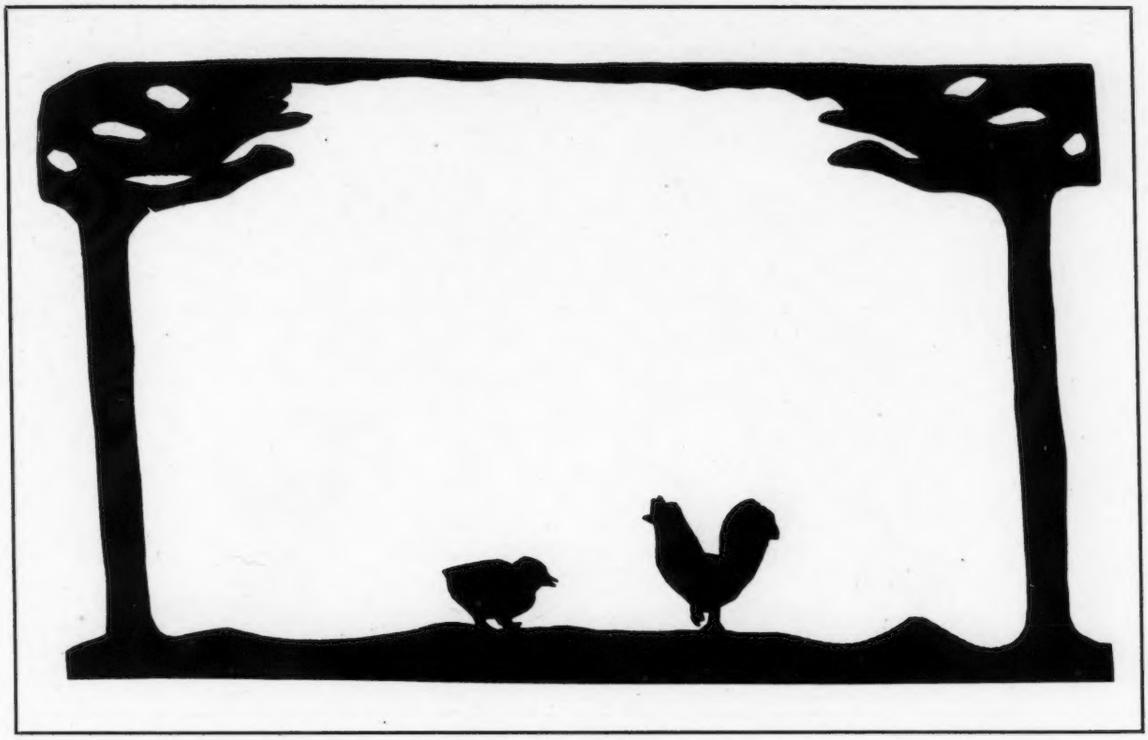
The prize in the basket? Ah, who can say!
A pinch of star-dust? A moonlit ray?
The gold of Ophir? A Doges' ring?
An angel's chaplet? A fairy's wing?
Whatever it was, you'd have given a crown
For the smile 'neath those lashes, sweeping down!

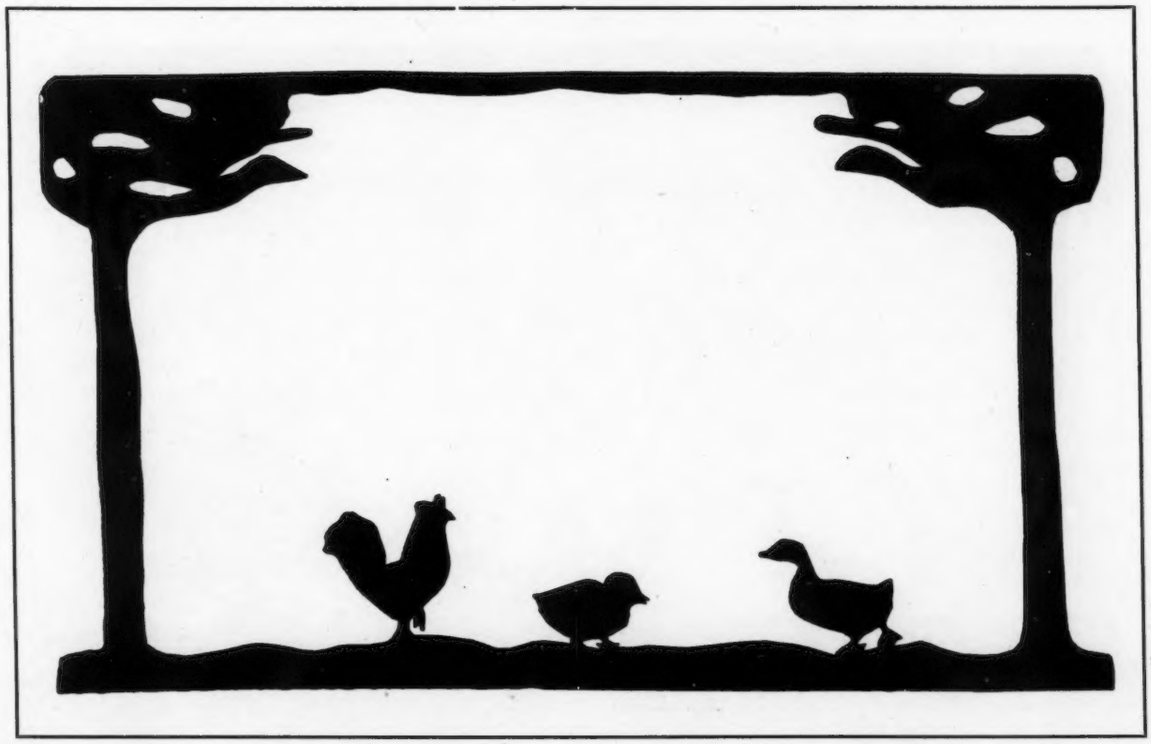
Illustrated Stories

By Ethel C. Phillips, Jersey City, N. J.

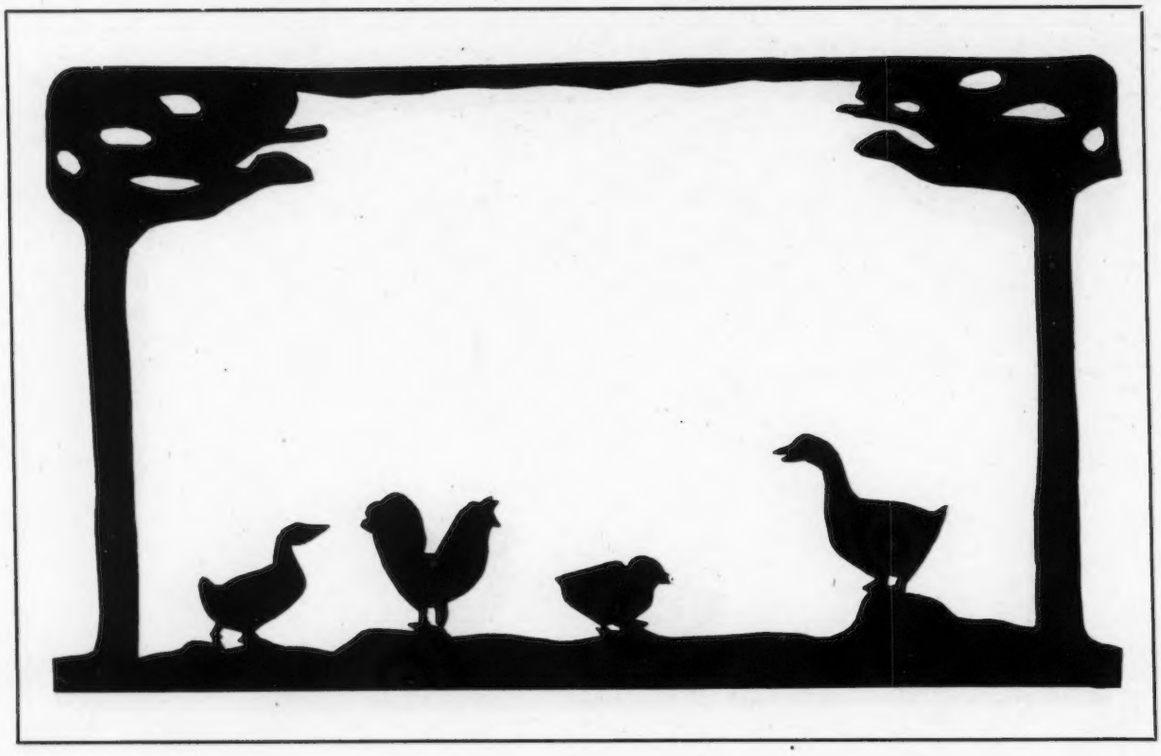
THE use of illustrated stories grew out of work in a kindergarten of foreign children where very little English was spoken or understood. In order that a story might be enjoyed it was necessary to appeal

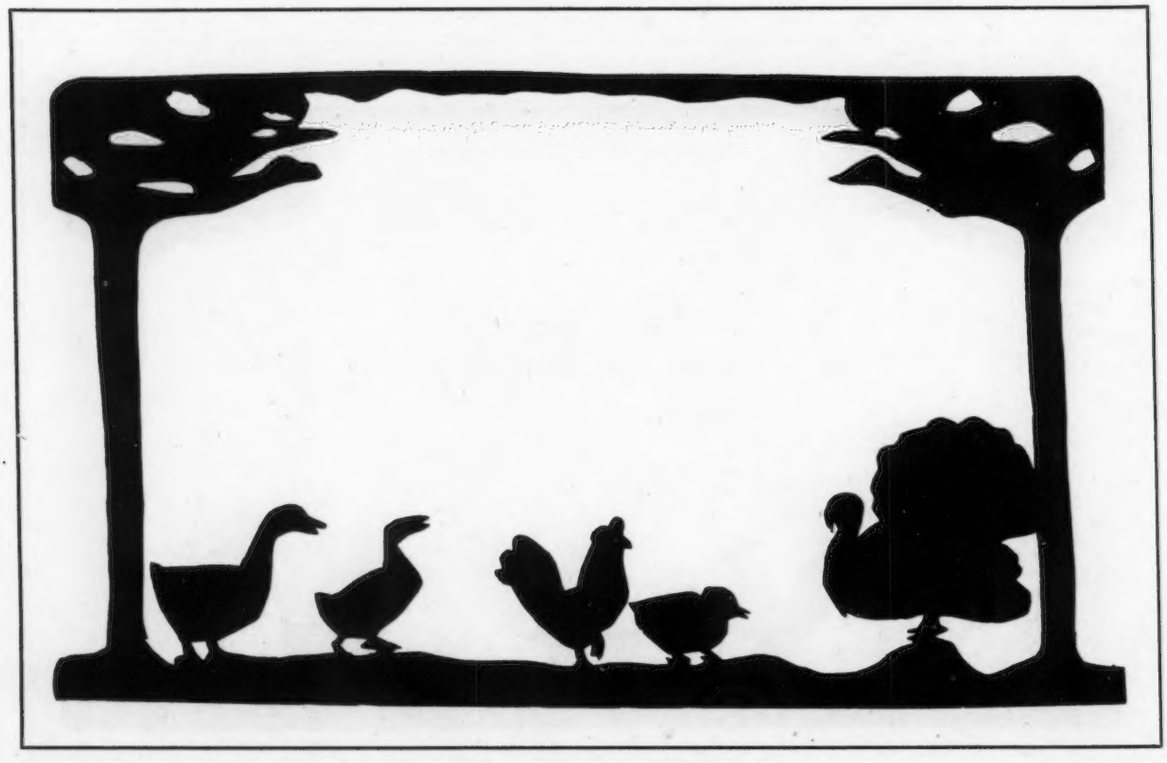






to the eye as well as to the ear, and the result was quickly shown not only in increased interest and pleasure, but also in a clearer reproduction in dramatization and drawing, a larger vocabulary, and greater ability to tell the story. The illustrations were made for several familiar nursery stories and

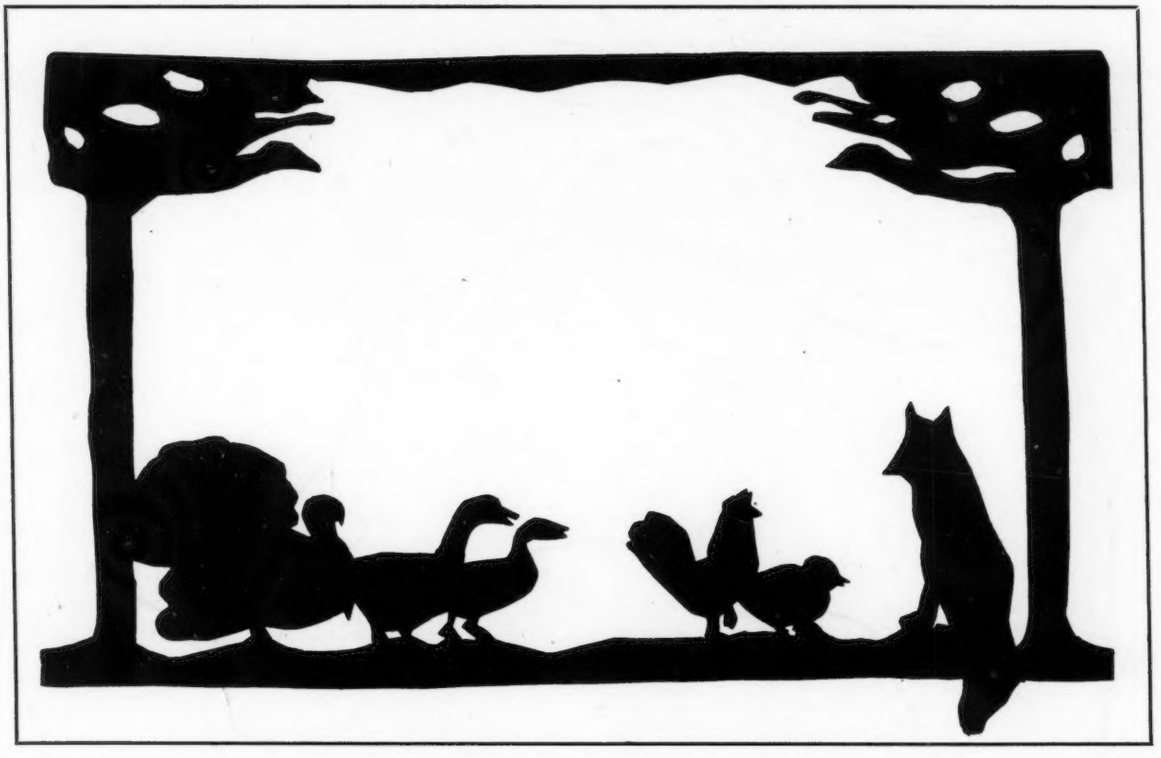


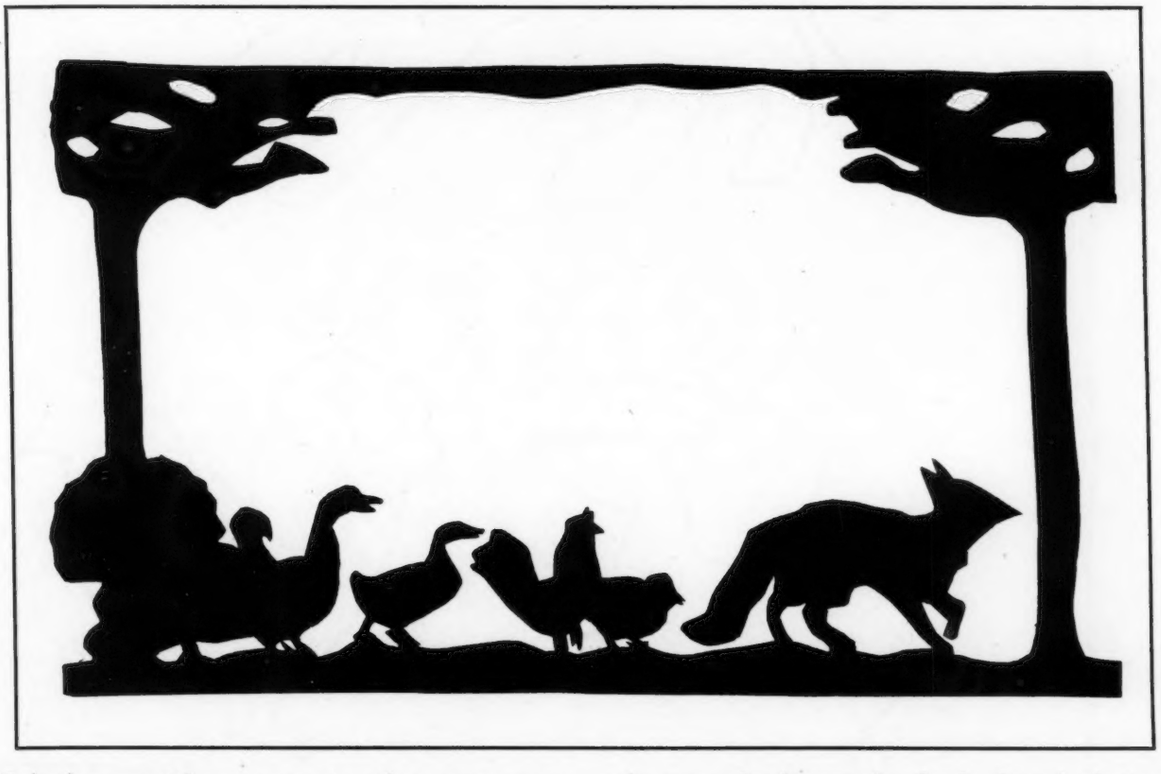


have since been used with English speaking kindergarten and primary children with the same beneficial results.

In using these pictures the teacher holds up the appropriate scene as the story develops. They may also be used as a border in the schoolroom and older children may help in their construction.

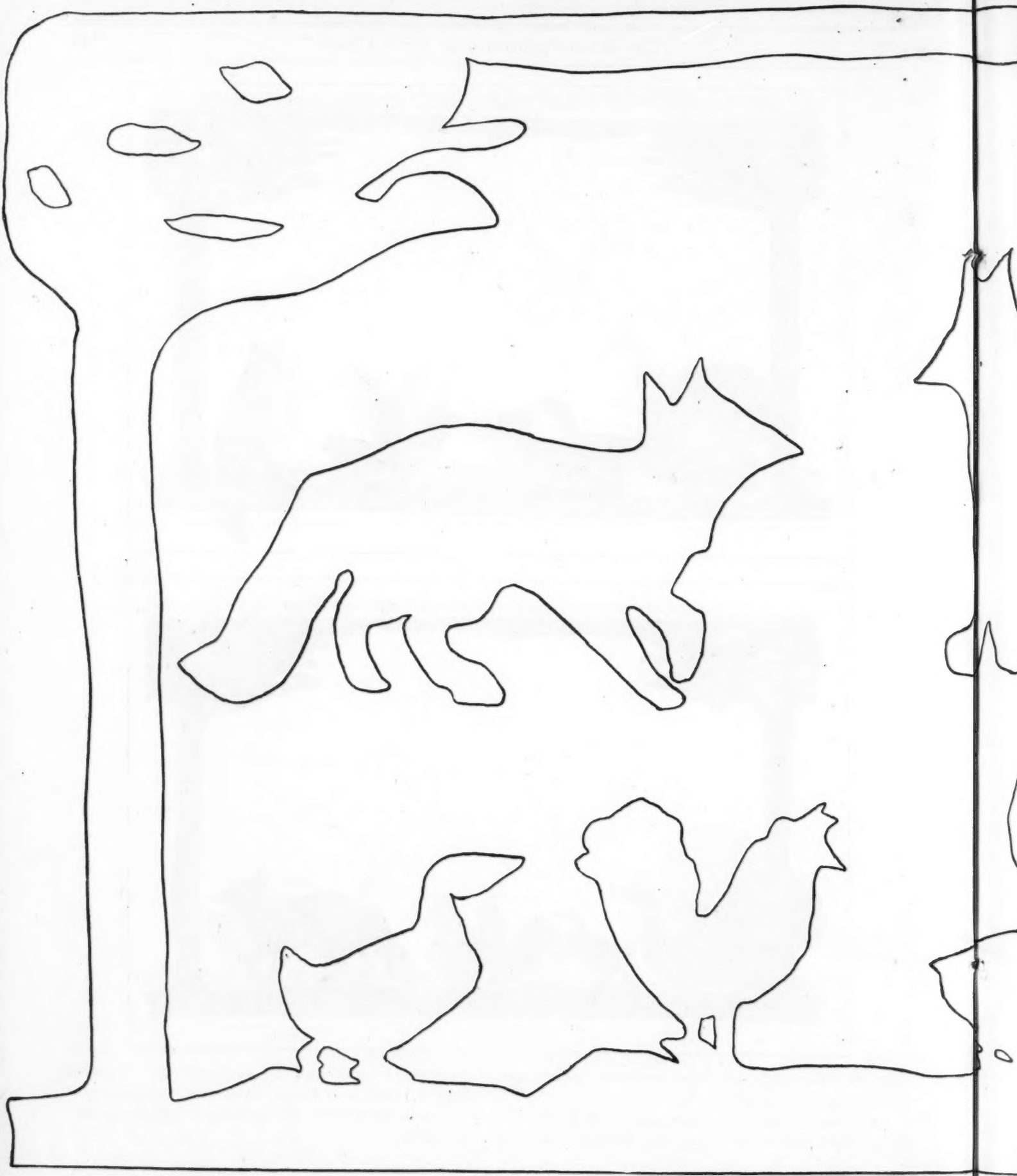
The mounts are made of construction paper,



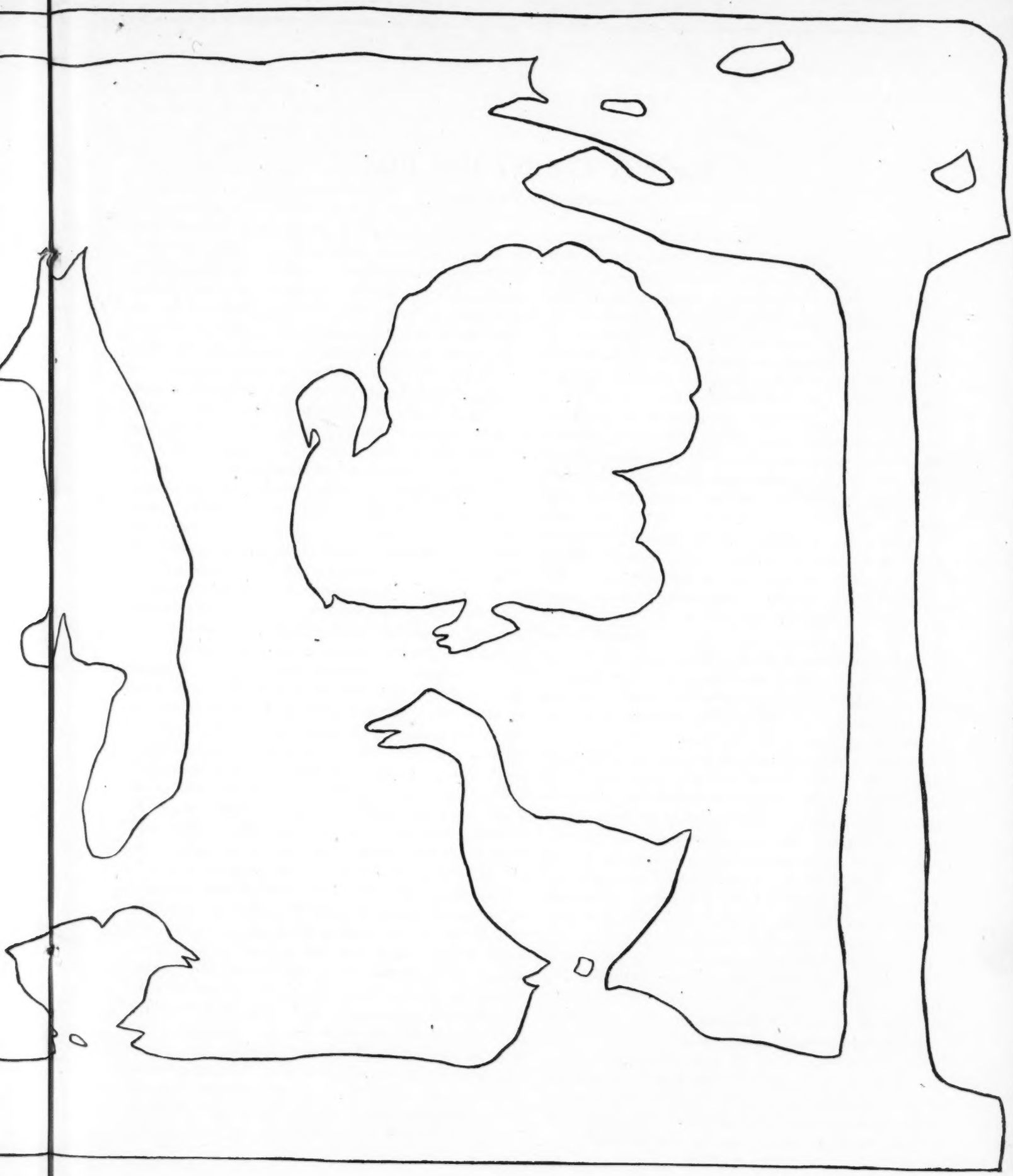


12 x 18 inches; cutting or construction paper may be used for the picture itself.

Chicken Little, illustrated here, may be cut from black silhouette paper and mounted upon a soft green background. It is found that a more pleasing result is obtained by cutting each picture as a whole instead of cutting and pasting the figures separately.



Patterns for the Illust Story



Summer Constructive Play

By Carolyn Sherwin Bailey

THE thinking mother does not let kindergarten development stop with the closing of the school for the summer vacation. Whether or not she is familiar with the principles of the method she may still offer eager little fingers something to do, something to create during the idle vacation months. If this constructive play is done well, it cannot fail to continue the correlation of mind and hand that the good kindergarten so thoroughly starts.

A vacation kit should be planned for the little ones, compact but so complete that it will allow of the child's doing accurate and attractive constructing. The initial outlay will more than pay for itself before the summer is over in child busyness and child joy.

This play equipment should include one good book on constructive hand work, which will be suggestive for the mother. It may be an outline for clay, brush, or basket work, a book of directions for simple cardboard construction of toys, or hints for the utilizing of out-of-door materials. The mother who has had no experience along these lines will find such a book as fascinating as do the children, and the knowledge she gains from it will be a means of suggesting other kinds of hand work that will entertain and educate the children.

Paper of several kinds will be needed; some pads of white paper for drawing and color work, a package or two of squares of heavy construction paper in colors for toy making, and tissue and crepe paper for copying some of the flowers in field and garden. A pair of blunt pointed scissors, a carpenter's pencil, a good ruler, a box of colored pencils or crayons, and a box of water colors should be included. A tube of paste, plasticine, colored glass beads of good size, raffia, a photographic printing frame, and blueprint paper will be wonderful acquisitions.

There are countless hand work possibilities in these materials that will not interfere with the occupation work of the kindergarten and will still be valuable for hand and eye training.

Try and connect all of the child's constructive play with his environment. Try and have him use as much outdoor material in it as he can: flowers, twigs, shells, grasses, and the like. This helps him to gain valuable sense training and to make the world of outdoor his own through the medium of his eyes and his fingers. Almost every child will have a change of environment during the vacation, either a long trip to woods or mountains or a day's jaunt to a park or some near-by beach. These can be made the basis for his hand work at home.

Patterns of birds and farm animals can be made by tracing the large outlines in a colored nursery book and retracing these on heavy cardboard. Cut out, these make permanent patterns and can be kept in a heavy envelope or in a flat box for the children's craft work use. The children can draw around the outlines with the broad line of a carpenter's pencil, color them, and cut them out. The play uses of such a set of toy animals is almost unlimited. If tiny blocks of wood cut from the ends of kindlings are glued to the feet to make them stand, they can be used in a miniature farm laid out in the sand pile. An empty writing paper box or two covered with kindergarten construction paper in red and brown and having doors and windows cut out may be used for weeks as farm and barn in this sand pile scene. Twigs will make a fence and larger twigs wound about with fringed green tissue paper to represent leaves will make forest and orchard in the sand farm. Following the instructions for making cardboard toys to be found in many books on child handicraft, it will be possible for the children to make a pigeon house, a dog house, and other miniature farm appurtenances from heavy paper to be used in the sand pile. On rainy days these toys may be used indoors in a farm foundation made of an old cardboard suit box lined with green paper.

If a book containing large outline illustrations of flowers is in the home library, this will form a valuable means of giving the children educational, constructive hand work. Trace, as the animal outlines were traced, the outlines of as many wild and garden flowers as possible from the pages of such a book, selecting large outlines, and those flowers which the children will see and touch. Transfer these outlines to squares of the heavy white drawing paper that is in the vacation kit, making the outlines with a fairly hard pencil so that they will not rub off easily. As the children become interested in a daisy, a clover, a corn flower, a wild rose, or some garden

blossom, show them its outline calling their attention to its shape, growth, number of petals, and any other important facts connected with it. Then have them select from their box of colored pencils or water colors those that should be used in coloring it, and stimulate their doing careful, neat work in filling in the outline. The completed pictures may fill a scrapbook and they will mean much in the training of the children's powers of observation as well as their hands.

An adjunct to this work will be that of making blueprints of leaves, grasses, and flowers and putting these, as well, in a scrapbook. Simple flowers and leaves can be copied by the children in crepe and tissue paper. A fascinating handicraft play is to make whole branches of leaves. A large leaf, oak or maple, may be used as a pattern. This is laid on green crepe or a very heavy tissue paper and the outline is drawn. Many of these leaves are cut out and may be glued to real branches, afterward being used to decorate the playhouse or the children's own room. Half circles of white, pink, blue, or lavender crepe paper may be pasted into morning-glory shape, the edges being ruffled to look like the blossoms themselves. Glued to lengths of fine green flower wire these make charming playhouse or summer cottage decorations.

The children's kindergarten work has helped them to see form in mass and in outline and to comprehend a certain amount of number. This important phase of the child's mind growth should not be allowed to stagnate during the summer but should be utilized in his play with out-of-door materials.

Encourage the children to collect cones, large and small, straight twigs, shells, and pretty pebbles. These can be sorted for size, color, and form, first. The children will enjoy doing this sorting, later, blindfolded, as entertaining indoor play and one of great value from the point of training of the child's sense of touch. Provide some small boxes of the same size, empty baking powder cans or any other receptacles in which the child may count out a certain number of pebbles, hemlock cones, or small shells. This may also be carried on, later, blindfolded.

This outdoor material can be used for constructive play, building, and outlining. Using soft clay for mortar, one small boy did very creditable masonry work in his back yard sand pile. Using flat pebbles that he collected during day's trips to a near-by beach, he made walls, little sidewalks, a stone house for his sister's doll with a wide, outside chimney and a fireplace. A miniature garden around this was laid out with shells and twigs stuck in to represent trees. It was very valuable play from the point of view of the little boy's development of his creative instinct. Any other child might carry it on as easily and as happily as he did.

From building with stones, lead the child to outlining form with small pebbles, shells, or straight twigs. The smooth stretches of the lawn, the floor of a wide piazza, or the mossy carpet of some favorite play place in the woods are all adapted to this outdoor picture making. It may begin with laying down a row of twigs in a straight, even line to represent soldiers. Parallel rows of pebbles or shells may represent railroad tracks. Then the children may outline squares, triangles, and circles to represent garden beds in which little cones or twigs may stand to represent the flowers. Once started in this outline work, children who have had even a little kindergarten training will develop originality and much inventive genius. They will lay out the streets, squares, and parks of a toy village, outline such simple forms as a tree, leaf, kite, fence, house, and other life forms that they have become familiar with through their kindergarten stick work. Hand and eye work together in this play which means valuable muscular control.

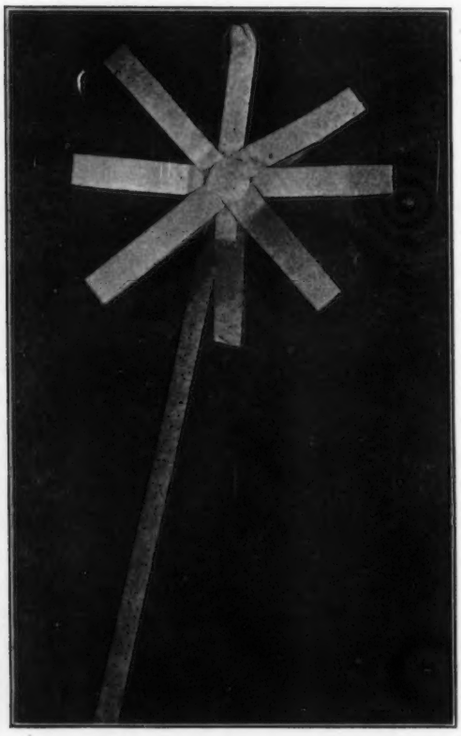
We should make the children's vacation a time for helping them to carry on, in play, some of the primitive industries of the race. Clay or plasticine should be used for modeling dishes for playhouse use: bowls, jugs, cups, and vases, all modeled as nearly as possible upon those used by the Indians and cave men. To model little bricks of plasticine for building walls and doll houses is an occupation of value for the older child. These can be used, too, as house foundations upon which are laid straight twigs to make little log cabins. An inexpensive, small weaving frame makes possible the constructing of dolls' rugs, mats, and the like, and the handicraft has quite as important a place in the cultural development of the little ones as clay modeling has. Strips of bright, soft cloth, dyed candle wicking, coarse raffia and soft cord, may all be used for weaving as the child gains in finger skill. Stimulate the little weaver to note the combinations of colors in the garden, woods, and fields and to make as beautiful color combinations in his own weaving. This is perfectly possible for very beautiful dyes are to be had now at slight cost and raffia comes in harmonious colors of a very great variety.

Object training may be carried on indirectly. One home object of everyday use may be selected each day for a simple lesson, and the child may tell all he knows about it. A group of children will enjoy making a kind of contest of this, endeavoring to tell, each, one more bit of information than the other. Flour, milk, the child's cup, a china bowl, a silver spoon, an orange, a piece of cotton, linen or silk cloth, a toy, a piece of paper, or any other interesting object may be shown to the children who endeavor to tell its color, what it is made of, if a manufactured object, where it comes from, its possible cost, and its use. Mounted pictures may be used for this object teaching. Show one to the child for a moment; then quickly reverse it, asking him to enumerate as many objects as he saw in it. At first only a few of the objects that make the picture will be remembered but, with practice, more and more will be impressed upon his visual memory, quickening, not only his powers of observation, but his memory as well.

The kitchen's store of gorgeous hued fruits and vegetables give a chance to carry on the color and form work begun in the kindergarten. Call the child's attention to the group of vegetables lying on the kitchen table; tell him the color and name of each. Ask him to repeat these. Blindfold him and take away one, or two, and ask him, eyes open, to note which are gone. Red tomatoes, radishes, and apples, yellow squashes and lemons, the green of lettuce and cucumber, the blue of grape and plum, oranges and orange pumpkins, and purple egg plant give an opportunity for the child to review all the spectrum colors. To have him close his eyes as you slip one fruit or vegetable into his outstretched hands to name by the sense of touch alone is to give him important sense training.

Vacation time with the little ones may be the mother's harvest time if it is rightly used. The child's mind is eager to put into use those vivid experiences that have been his in kindergarten. It is so simple to give him this opportunity and important for his best development.

How to Make Flower Forms Resembling Asters



By Bess Durham

USE engine colored strips, three eighths of an inch by ten inches, of a rose or violet shade.

Across the center of one strip and at right angles to it paste a second strip. Paste two more strips by their centers so as to cut the angles equally.

Paste the eight ends to the center to form eight loops. Do not flatten out.

Mount on a piece of black construction paper. Add a stem of green paper and a center of yellow parquetry.

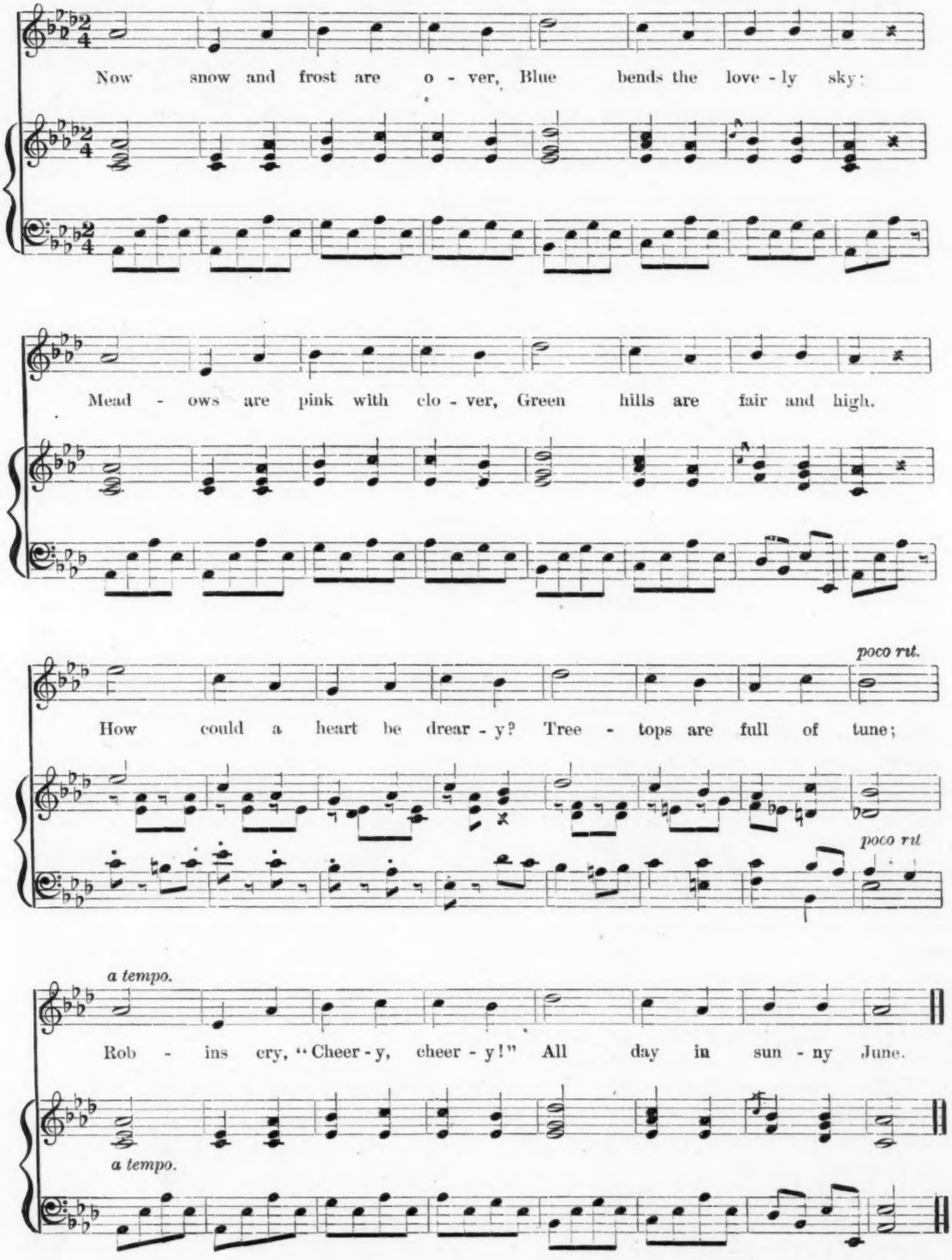
These make pretty posters or they may be used for gifts by adding a small calendar.

A number of various colored smaller flowers made of smaller strips suggest a flower garden. Unmounted and made of appropriate colors they may be worn as flowers or badges at a party. Strung with straws they make pretty birthday chains. Made of silver paper with white circular parquetry on each side and strung with full length straws they make attractive overhead decorations during the holidays.

A SONG FOR JUNE

NANCY BYRD TURNER

Melody from Béarn



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Their Flag

By Carolyn Sherwin Bailey

THE flag had been in the family for years, and years, and years. Great-grandfather Wolcott had carried it, and Grandfather Wolcott had hung it on a pole in front of his farmhouse. Father Wolcott had taken it to Boston to be mended when he was a young man, and it hung in front of Billy and Betty Wolcott's piazza now every day. Father took the flag in at night, and Billy and Betty folded it very carefully in the old creases, and mother put it out on the piazza the first thing in the morning. The whole family was very proud indeed of the flag.

There was going to be a wonderful parade. Every one in town was looking forward to seeing it. The Home Guard, the firemen, the policemen, the Old Veterans, the Red Cross, and the Boy Scouts would parade. There would be several brass bands, fifes and drums, and trumpets. Whoever had a flag would hang it as high as possible, and the beautiful stars and stripes of Old Glory floated from the town hall, and the schoolhouses, and the churches.

The day before the parade something happened at the Wolcotts' house. The telegraph office telephoned to say that father couldn't come home until the day after tomorrow. He was detained on business in Boston. All day it had rained. The flag was not out on the piazza, so it did not matter about that, but Billy and Betty were so sorry not to have father to go with them to the parade.

The morning of the parade something else happened. Grandmother sent mother a letter asking if she would come over to Greendale and help her entertain the company; ever so many of the relatives were coming to spend the holiday with her, more than she expected. So Betty held mother's coat for her, and Billy telephoned for a cab to take her down to the station.

"Be good children and don't disturb cook; she will be very busy today," mother said as she kissed Billy and Betty. It was not until she had gone that they thought of what had happened to them.

"We can't go to the parade," Betty said.

"Our flag isn't out!" Billy said.

"We must put it out ourselves, then," Betty said, but that was not very easy to do.

The Wolcott flag was very large and very tender because it was so old. It had to be handled with great care, and Billy and Betty were not very big.

"We must hang it all ourselves because it is the flag of our country," Billy said. So they carried it out to the piazza, and unfolded it there very, very carefully.

"Now how are we going to get it up to the top of the piazza?" Betty asked.

There were three hooks on the edge of the piazza roof and three loops on the flag, but father could only just reach, standing on a chair, to put the loops on the hooks.

"The step ladder!" Billy said. "I'll climb up on that."

"And I'll reach the flag up to you on the broom!" Betty said.

So Billy and Betty, together, brought the step ladder and set it up on the piazza. Then Billy climbed up, and Betty reached up the flag on the broom so Billy could hook it into place. It was done at last. The wind took it, and the Stars and Stripes blew out over the lawn just as they should on the day of the parade.

"If we can't go to the parade, we can guard the flag here at home," Betty said. "Let's salute it, first."

So Billy and Betty saluted Old Glory, just as they had been taught to in school. Then Billy brought down his drum and stood on one side of the flag, and Betty tied her red muffler over her blue coat for a belt, and put on her white tam-o'-shanter cap, and stood on the other side of the flag, playing that she was Liberty.

"Listen; what's that?" said Billy and Betty.

Oh, there was a crash of bands and the shouts of people as they cheered. Down the street came the parade in khaki, and blue, and red. The line of march had been changed and it was going by Billy's and Betty's house. They all saw the flag, and the band played the *Star-Spangled Banner* as they passed.

Suppose the flag hadn't been up! The Home Guard knew all about how old it was. The Old Veterans knew that great-grandfather had carried it, and grandfather had hung it on a pole in front of his farmhouse. They knew that father had taken it to Boston once to be mended.

The secret was that nobody knew who had put the Wolcotts' flag out for the parade.

EDITOR'S NOTE—This story is reprinted from Miss Bailey's new book, *Tell Me Another Story*, published by Milton Bradley Company. The story of *The Tinker's Willow*, from the same book, which was reprinted in April, was written by Mr. Edward Freuty, and appeared originally in *Youth's Companion*.

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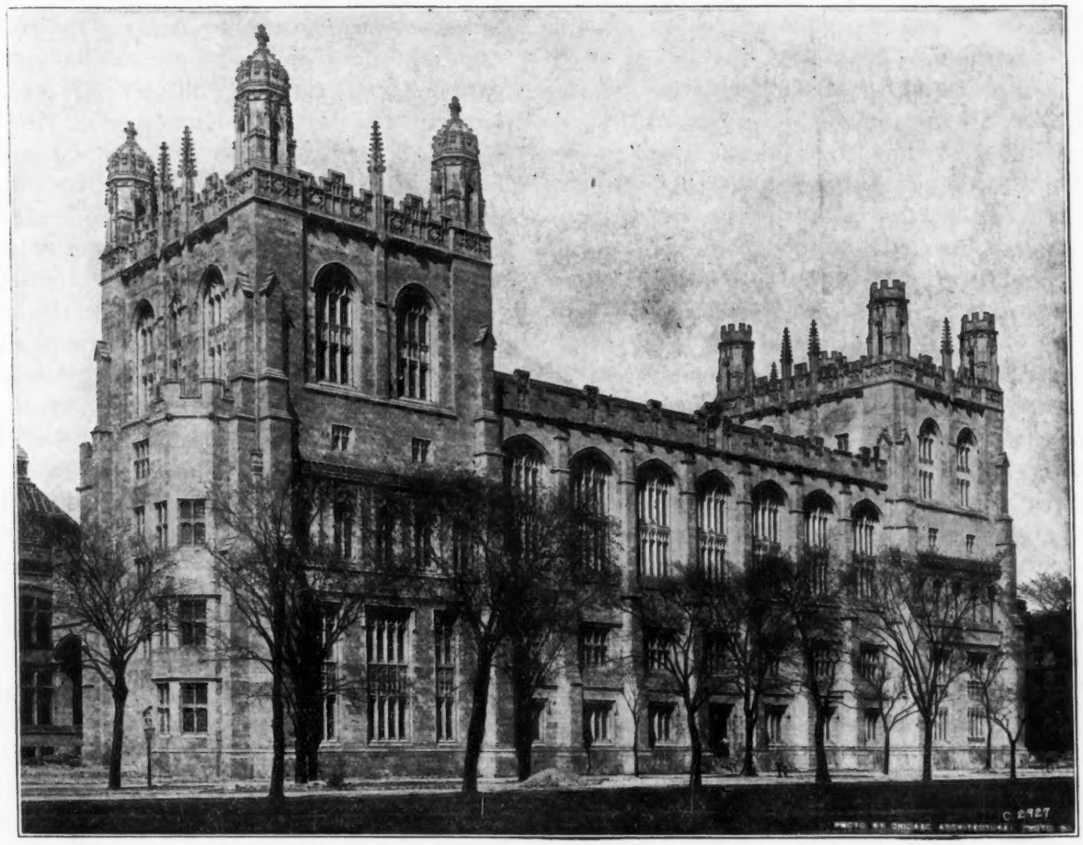


Mandel Hall, University of Chicago
Where Sessions are to be held on University Day

Brief Sketch of Kindergarten History in Chicago

Compiled by Mrs. Mary Boomer Page, Chairman of Local I. K. U. Committee

THE attitude of the Chicago public towards childhood is evidenced in large measure by its readiness to adopt new ideas and to support good kindergartens. Remarkable changes have taken place since the early application of these interpretations of educational principles and methods.

During the nineteenth century intelligent and sympathetic parents always desired the best for their children, but it was only in 1873 that definite efforts were made in Chicago to utilize the new ideas heralded by Miss Elizabeth Peabody of Boston. Credit is due to Mrs. Alice H. Putnam for the first effort in this direction. Parents gathered with her in small groups to study the "New Education" with which she had become familiar, and in 1873 the first kindergarten and in 1874 the first training school for teachers was established by her own instructor, Mrs. John Ogden of Columbus, Ohio. An organization was then founded, called the Froebel Society, with Mrs. E. W. Blatchford as president. Its first free kindergarten was opened in Mr. Dwight L. Moody's Church in 1876. Later this organization was en-

larged in scope and its main efforts were devoted to arousing public opinion to the value of the kindergarten as a part of the public school system. In 1886 the first kindergarten which was allowed in a Chicago Public School building was largely due to the efforts of Mr. Thomas Brennan, a member of the Board of Education, and with the cordial support of the city superintendent of schools, Mr. Albert G. Lane.

Other groups which were being organized during this period were devoting themselves also to this type of constructive education, the strongest of which was the Chicago Free Kindergarten Association, organized in 1880 on the South Side of the city with Mrs. Robert L. Fowler as president. Ten free kindergartens were established under its auspices during the following two years in various strategic positions where incalculable good could be accomplished. The first one was in a notably needed neighborhood, the Pacific Garden Mission on Van Buren Street. This was opened in 1881. Miss Eva Blaine Whitmore was the superintendent of this training school with great success for many years. From this period on the work of the two organizations grew rapidly in public favor, students from many states entering the training schools. Immeasurable good was accomplished through these two kindergarten associations in their communities.

While the work of the two societies was small in comparison with the need, the new movement was greatly encouraged by the powerful interest of Col. Francis W. Parker, principal of the Cook County Normal School. He invited one of the training classes to conduct its work with a demonstration kindergarten in the noted Normal School and to make it their home.

From that period in the early eighties to the present year 1918, training for kindergarten teaching has been an integral part of the great Normal School now known as the Chicago Normal College. Its work is now conducted under the able leadership of Mrs. Alice O'Grady Moulton. The kindergarten department of the Normal School has always stood for the highest type of education of its teachers. They have been fortunate in receiving instruction in subjects needed in the school from the heads of the departments of the Normal School.

In 1886 Miss Elizabeth Harrison and Mrs. J. N. Crouse organized the present National Kindergarten and Elementary College. It was the outgrowth of mothers' classes conducted by Miss Harrison, which were attended by the mothers of some of Chicago's most prominent citizens. The first home of the college was in the Art Institute building at Michigan and Van Buren Streets. From there it moved to 10 Van Buren Street, thence in 1896 it doubled the space at 1200 Michigan Boulevard, and again in 1913 to its present location at 2936-58 Michigan Boulevard. This property was purchased by the college in 1916. It has a frontage of 168 feet on Michigan Boulevard, a depth of 177 feet, and includes college building and two dormitories. A third dormitory adjoins the grounds on the south, which is rented. The original name was changed in 1912 to National Kindergarten College following the affiliation with the National Kindergarten Association in New York and again in 1917 to National Kindergarten and Elementary College to indicate the additional educational advantages offered. The enrollment for the year 1917–18 exclusive of the summer school is 221 students.

The college has kept in touch with the progressing ideas of modern child study and training and offers a thorough technical training in kindergarten and elementary methods, including many broadly cultural subjects. A summer course of eight weeks is given each year, credit being allowed toward a diploma. Training centers have been established by the college in many states of our own country, and in other lands its graduates hold responsible positions in private training schools and normal schools as primary and kindergarten supervisors, as directors of social settlements, professional story-tellers, authors, and editors.

Since the founding of these three centers of the "New Education" the organization of training schools in Chicago has been more or less a matter of demand in different communities. Every school in the city has given emphasis to different aspects and interpretations of education.

The Chicago Kindergarten Institute was established in 1894. It was due to the inspiration given a group of able women by Fraulein Annetta Schepel, from the Pestalozzi-Froebel House in Berlin, during the Columbian Exposition. A group of students feeling the need of socialized education were among its first members. The training school was the first educational work undertaken for children in the stock yards, which later developed into the University of Chicago Social Settlement. Its first kindergarten was organized on Gross Avenue by Mary Boomer Page; its second was conducted in the neighborhood of the university itself by Frances E. Newton, where many children of the leading families of the university were members. It was

the first training school in the country to consider home life a necessity to the non-resident student body as well as for the socializing atmosphere of the whole school itself. Prominent men in the university world have been on its staff as instructors and lecturers. In 1902, having outgrown its residence and due to the changing conditions of the neighborhood, it was transferred to the north side where it occupied a commodious building, housing both school and residence, Gertrude House. The latter was conducted by Miss Caroline C. Cronise. Since last year the Institute has held its main training class work in the Fine Arts Building, Michigan Boulevard. Credit in its summer school is applied toward diploma. Its residence, Gertrude House, is now most delightfully located at 701 Rush Street and until the purchase of its own building these two buildings will be used.

The Institute has been most fortunate in having such instructors as Dean James R. Angell as the teacher of psychology of a large number of its student body. It has limited the membership of the classes because it believes that it is essential for the directors of the school to be personally acquainted with the capacity and interests of its school membership as far as possible. Its graduates are in prominent fields of social service as well as education. Some of them have gone as nurses behind the trenches in France. Home gardening as a means of war work is now being given.

The School of Education, of the University of Chicago, with its kindergarten department was organized in 1901. Mrs. Bertha Payne Newell was the head of the department for the first several years and established a very high standard. The first class, graduated in 1903, contained two kindergartners. In 1915 the department became the kindergarten primary department. By the end of 1918 there will have been a total number of 355 graduates. Of these 43 have taken supervisors' certificates and 58 have taken degrees. There is a steady increase in the number of students who become candidates for the bachelor's degree and for the supervisor's certificate. A special course has been offered for the training of supervisors for the last four years only under the able leadership of Miss Alice Temple. The figures for the entire number of students which have been registered in the department is large. It has registered 140 this year.

The Pestalozzi-Froebel Kindergarten Training School began in 1897 at Chicago Commons Settlement. It was a natural outgrowth of the Commons Kindergarten of which Mrs. Bertha Hofer Hegner, superintendent of the training school, was the director. When the new settlement building was erected the second floor was specially fitted up for the use of the kindergarten and training school. The Commons Kindergarten was at first the only practice center. At present time there are 42 practice schools of various types.

The training school soon outgrew its quarters at Chicago Commons and is now comfortably housed in a central location at 616-22 S. Michigan Avenue, on Chicago's Lake Front. The present enrollment is 62 in the summer school and 141 winter students. In 1905 Mrs. Amalie Hofer Jerome joined Mrs. Hegner in the work and in 1914 a two-year Playground Workers' Course was added under the direction of Mari Ruef Hofer. The new demands in education have also been met by adding additional training for primary and elementary teachers. A new feature added last fall is a fully equipped kitchen for the Home Work Course.

Chicago is one of the leading cities of the country to indorse the kindergarten system.* When a higher standard is secured than even now prevails, all the educational work of the primary grades will be enriched and modified so that the young children of Chicago will be better able to meet the new conditions that will then arise.

*496 kindergarten teachers are in active teaching service and the city and suburbs support 287 public school kindergartens, 42 settlement and mission kindergartens, and 23 private kindergartens.

Chicago Settlements and Playgrounds

By Amalie Hofer Jerome

IN the earnest days of our Puritanical New England, settlements' play and recreation were looked upon askance. Late in the fifties "new" education came, accepted as an American institution. With a wave of enthusiasm it spread from point to point across our country, and play was adopted as an instrument of education. New England was hearty in her acceptance of the kindergarten. Many of

A Playground in the Heart of the City

the leading women of our great cities took up this movement with all the zeal of converts, and young women played with children in and out of school.

The first play festivals and outdoor programs of games were conducted by kindergartners, and were frequently occasioned by the celebration of Froebel's birthday. At first the children, later the teachers and parents, participated. One of the earliest was held in Chicago in 1888, when three hundred teachers and student-teachers marched and played games. Another I recall was arranged by the kindergartners at a summer session at Chautauqua, New York. All teachers were invited to the baseball grounds for an evening of games. It was looked upon as a delightful innovation, and when repeated filled the bleachers with onlookers.

The idealism of Chicago has expressed itself in thirty-five active social settlements, in the unique life of which her best citizens participate.

Many of our first social settlements had kindergartens and acknowledged the play programs for children and their mothers as social work of the highest order. Soon vacation schools followed, with playgrounds.

In the nineties, several social settlements of Chicago and New York opened and maintained playgrounds at private expense. These early playgrounds had each a kindergartner and a policeman, and sometimes a man who took care of the older boys. In 1907, the National Playground Association of America was organized, called together by men and women who were actively interested in play and recreation for their educational value. Among these were Mary McDowell and Mari Ruef Hofer of Chicago, Mrs. Henry S. Curtis and Clara Van Trump of Washington, and the writer, all kindergartners.

For fifty years the kindergarten movement has propagated play in every aspect of its meaning, psychological as well as physical. There is no doubt whatever that this was the great preparation for the national play and recreation movement which has swept our country into investing millions upon millions of dollars in equipment and facilities for its extension. Chicago has one hundred and forty-four parks and playgrounds, the majority of these having been acquired in the last ten years.

Today our country's war cabinet has taken up the work, claiming the assistance of every citizen in the land to furnish our sailors and soldiers with recreational programs in order to safeguard their social and physical life.

Summer Sessions in the Chicago Kindergarten Training Schools

By Mary Lincoln Morse

THE need of highly skilled men and women in every professional field has been growingly apparent in the last few years. Summer schools increasing in number and attendance are a direct recognition of such need. The war with its insistent demand that the capable be shared between war service and an equally sacred service in holding the home lines, emphasizes a doubly deep obligation for the personal development of every human being's greatest capacity for service.

Summer schools from their beginning have had a double purpose. First: A speedy but adequate preparation for the undergraduate. Second: For the graduate—intensive training along more definite lines or from a broader and more experienced viewpoint. Today many specialized summer schools are adding courses in various lines of war work. Growing with the tendencies of the time, every kindergarten training school in Chicago is now holding summer sessions with demonstration kin-

dergartens and allied credited courses. Two of them add special courses related to war work.

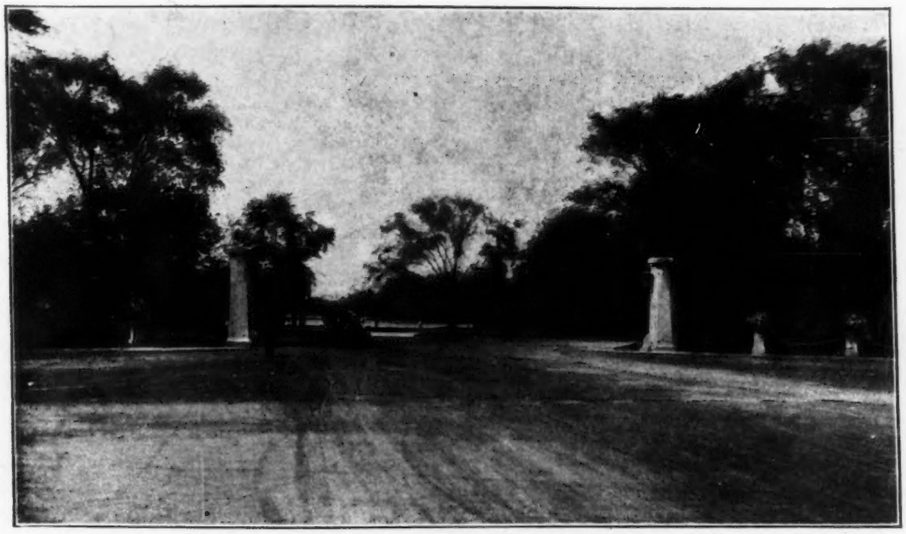
The usual advantages offered by Chicago to its students are supplemented this year by the meetings of the International Kindergarten Union held June 24–29, a time usually free for devotion to study. Students may thus economically secure the inspiration of a great conference; again kindergartners coming for the special professional incentive of the I. K. U. may remain for definite study.

A few general suggestions as to the varying types of work offered by the training schools follow:

The kindergarten and primary department of the Chicago University under the direction of Alice Temple is a professional department in the College of Education. It offers courses for undergraduates or class-room teachers and supervisors. It has the unusual advantage of being a part of a great University with all University privileges. Of special interest this year are the public lectures open to University students. The summer session opens June 17 and continues for eleven weeks; students may enter for either half or the whole quarter.

The National Kindergarten and Elementary College, Elizabeth Harrison, President, 2944 S. Michigan Blvd., holds an eight weeks' session, opening June 17. This is planned so that students may take advantage of the meetings of the I. K. U. The College offers courses designed to meet the needs of students in kindergarten and primary theory. It offers courses also for the graduate student who desires to specialize in supervision or teacher training, with additional courses on the relation of education to the present war conditions and the conservation of children at home and abroad. Caroline Crawford McLean of Columbia University will give a course on the dramatic arts.

The Pestalozzi-Froebel Summer School, Bertha Hofer Hegner, Director, 616-20 S. Michigan Blvd., will be held for six weeks immediately following the I. K. U. Its curriculum includes home making (domestic activities), and all the professional kindergarten subjects. Alma Binzel of Minneapolis will conduct courses in primary methods and the kindergarten-primary curriculum, and Marie Claussenius of Francis Parker School, Chicago, on art in the home. The playground course, directed by Mari Ruef Hofer, will also include folk dancing, pageantry, psychology of play and story-telling, gymnastics and field practice in Chicago playground.



Entrance to Humboldt Park

The Chicago Kindergarten Institute, Mary B. Page, Director, 701 Rush Street, has also arranged its four weeks' session to follow the I. K. U. Its opening two days are given over to lectures centering about the common topic, *Looking Forward for Childhood Education*. Among the lecturers are Patty Hill, Lucy Wheelock, Caroline Aborn, Catharine Watkins, Alice Temple, Euphrosyne Langley, and others. Its regular curriculum includes beside the usual professional subjects a composite course on the

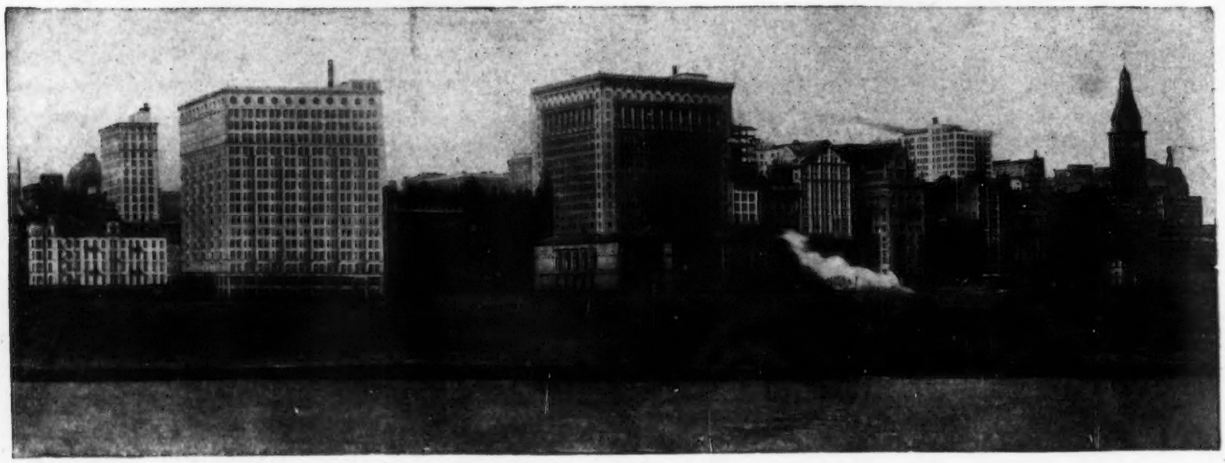
daily practices of the kindergarten growing out of a common plan and conducted by specialists. The Institute also offers courses in personal and social efficiency as an outgrowth of war needs.

The Chicago Normal School, Alice O'Grady Moulton, Principal of the Kindergarten Department, proposes to hold a summer session five weeks in length beginning in July. It hopes to offer special courses in *Comparative Studies in Froebelian Literature* and *Work for the First Two Grades with Outlines for the Kindergarten and First Grade with Special Reference to their Relation*. The Normal School is open without fee to all teachers in Chicago and Cook County.

In addition to the session of the regular training school, Mary Ely conducts a unique one week's session, opening July 1st, centering about the Armour Practice School, Armour Institute, and dealing with *Play and the Arts for Graduate Kindergarten Teachers*. Using the demonstration kindergarten as its basis with the co-operation of Caroline Crawford McLean of Teachers College, Miss Ely offers an intensive course of study based on the kindergarten curriculum.

The Shopping District of Chicago

By Estelle Taylor



Michigan Avenue Sky Line

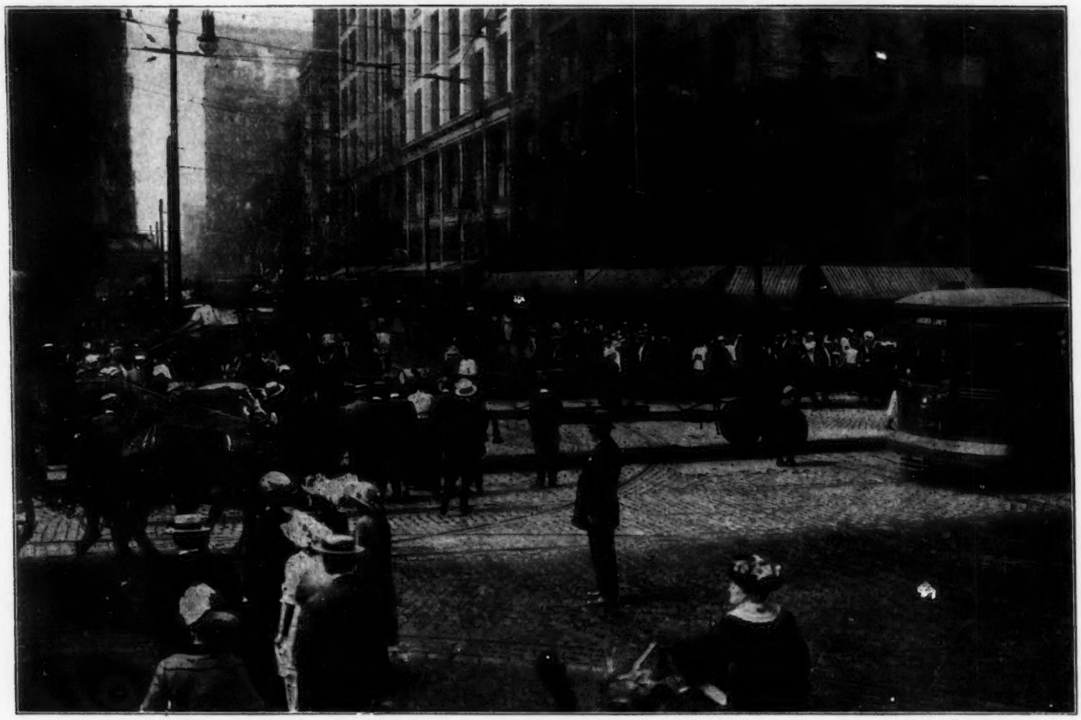
CHICAGO'S shopping district is one of the city's delights to visitors. This district is so accessible that it lends itself to easy inspection, while in vivacity, color, and charm it is indeed alluring.

The business district of the city is congested in a narrow space, three parts of which are bounded by water. In this crowded section the city's great shops and stores thrive, closely grouped. Two thoroughfares are conspicuously notable for their large stores and shops—Michigan Avenue for the small ones; State Street for the great ones.

State Street boasts not a few stores that are notable for metropolitan character. The greatest of these is the majestic institution of Marshall Field & Company, which occupies a large square and overflows to a skyscraper across the way that serves as its "Store for Men."

This store is akin to the notable public museums of large cities. Rich interiors, wide aisles, helpful appointments, give splendid setting to the great stocks of merchandise picturesquely assembled. There are waiting rooms and rest rooms, reading and writing facilities, a play room for children, a branch post office, and a score of other manifestations of the splendid service of the store. The atmosphere is cheery and homelike, while courtesy is everywhere shown.

Among the fine features of this store are the



State and Madison Streets

luncheon, tea, and grill rooms—marvels of loveliness. An entire floor is devoted to a group of these, each varying in style of decorative treatment. The Narcissus Room is the particular gem of the group. Luncheon here is an event in itself.

The windows of Marshall Field & Company are a notable exhibition of art as applied to modern merchandise. Thousands of passers-by view the season's advance apparel in settings of splendor.

A trip through Chicago is not complete without a visit to this unique store—the greatest retail store in the world.

Information Wanted

Information concerning the present addresses of the following charter members of the I. K. U. is desired:

Mrs. A. B. Scott,
Mrs. M. E. Sill,
Mrs. Amy B. Fisk,
Mrs. Myrta E. Kemp,
Mrs. Matilda L. Gibbs,
Mrs. Alice J. C. Alcott,
Mrs. L. S. Welsh,
Miss S. E. Hodges,
Miss Mary S. Clarke,
Miss Ida Bond,
Miss Anna E. Fredrickson,
Miss Lucy H. Dana,
Miss M. L. Madden,
Mr. J. C. Moss,
Mr. Sheridan Cox,
Mr. G. L. Osborne.

Any one knowing the address of any of these persons will please report at once to

Miss May Murray, Box 1626, Springfield, Mass.

Preliminary Program of the Annual Convention

Monday, June 24

Kindergartens open to visitors.

Congress Hotel

10 A.M. Meeting of Bureau of Education Committee.
2 P.M. Meeting of Bureau of Education Committee.
8 P.M. Meeting of Committee of Nineteen.
8 P.M. Meeting of Executive Board.

Tuesday, June 25

Kindergartens open to Visitors.

Congress Hotel

10 A.M. Meeting of Executive Board.
10 A.M. Meeting of Committee of Nineteen.

Opening Session

3.30 P.M. Blackstone Theatre.
Music: *America.*
Invocation.
Addresses of Welcome: Mrs. Mary Boomer Page, Chairman of Local Committee; Supt. John D. Shoop; Other Persons of Note to be Announced.
Response: Miss Stella Louise Wood, President of International Kindergarten Union.
Address: (Subject to be Announced.) Mrs. Mary C. C. Bradford, Denver, Colo., President of National Education Association.
Music: *Star-Spangled Banner.*

6 P.M. Informal Supper to Visiting Delegates, Chicago Women's Club, Fine Arts Building. Admittance by Badge.

8 P.M. Congress Hotel.
Conference of Training Teachers and Supervisors, Miss Caroline D. Aborn, Chairman.
Conference of Directors and Assistants, Gold Room, Miss Lucy E. Gage, Chairman.

Topic for both Conferences:
Experiments in Measuring the Progress of Kindergarten Children.

a. *The General Character and Work of Measurements in the Grades, and the Need of These in the Kindergarten Field*, Miss Alma L. Binzel, Minneapolis.
b. *The Application of Scientific Method in Kindergarten Education*, Miss Bessie M. Park, Des Moines.

(The same papers will be presented to both Conferences.)
General Discussion.

Wednesday, June 26

Delegates' Day

Delegates and all other Members of I. K. U. Branches meet in Elizabethan Room at 9 A.M.

9.30 A.M. Gold Room, Congress Hotel.
Delegates' Procession under direction of Miss Mary C. Shute and Miss Anna E. Harvey, Vice-Presidents.
Report of Recording Secretary, Miss Bessie M. Park.
Report of Corresponding Secretary and Treasurer, Miss May Murray.
Report of Auditor, Miss Lucy E. Gage.
Report of Committee on Foreign Correspondence, Miss Clara Wheeler.
Report of Committee on Foreign Relations, Miss Annie Laws.
Roll Call of Branch Societies.
Appointment of Committees on Time and Place and Resolutions.

Mass Meeting for Kindergartners, Primary Teachers, and all interested in Education

4 P.M. Municipal Pier.
Music by Band from Great Lakes Naval Station.
America.
Address: *The War and Educational Reconstruction*, Dr. John W. Withers, Superintendent of Schools, St. Louis.
Address: *Community Singing*, Dr. Peter W. Dykema, School of Music, University of Wisconsin.
Singing of National and Other Songs led by Dr. Dykema.
Star-Spangled Banner.

8 P.M. Art Institute.
Local Committee will keep open house for visiting delegates. (Present Badge.)

Thursday, June 27

University Day

10 A.M. Mandel Hall, University of Chicago.
"Fair and Free Discussion is the Firmest Friend of Truth."
Topic: *The Relation of Initiative and Organization in Education.*
Miss Patty S. Hill, Teachers College, New York.
Miss Caroline D. Aborn, Boston.
Miss Grace E. Mix, Farmville, Va.
Miss Catharine R. Watkins, Washington, D. C.
Miss Luella E. Palmer, New York.
Miss Lillian H. Stone, Cincinnati.

Full and Free Discussion from the Floor.

Luncheon on the Campus and at Neighboring Hotels.
Ida Noyes Hall open to Visitors.

3 P.M. Mandel Hall.
Music.
Address: *What the Kindergarten Can Do for Democracy*, Dr. Henry Neumann, Ethical Culture Society, Brooklyn, N. Y.
Address: (Subject to be Announced.) Jane Addams, Hull House, Chicago.

Friday, June 28

Polls open for election of officers from 8.30 to 11 A.M.

Business Session

9.30 A.M. Gold Room, Congress Hotel.
Brief Reports of Chairmen of Standing Committees:

NO COMMON CLAY WAS THE CHOICE OF ST. GAUDENS —

THE PURITAN—ST. GAUDENS
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Committee of Nineteen, Miss Annie Laws.
Propaganda, Miss Grace E. Mix.
Bureau of Education, Miss Nina C. Vandewalker.
Child Study, Miss Julia E. Pepper.
Health, Sanitation, and Hygiene, Miss Grace L. Brown.
Literature, Miss Grace Hemingway.
Graphic Arts, Miss Julia Wade Abbot.
Music, Miss Maude Thayer.
Amendments, Miss Annie Laws.
Froebel Monument, Miss Mary C. McCulloch.
Co-operation with National Education Association, Miss Lucy Wheelock.
International Kindergarten Union in Co-operation with the United States Bureau of Education, Miss Almira M. Winchester.
Minimum Essentials, Miss Annie E. Moore.
Necrology, Miss Fannie A. Smith.
Unfinished Business.
New Business.
Award of I. K. U. Banner.

3.30 P.M. Blackstone Theatre.

Address: *The Kindergarten Unit in France*, Miss Fanniebelle Curtis, Director of Kindergartens, New York City, and Director of Unit in France.

Silver Anniversary Celebration

This being the twenty-fifth annual convention of the International Kindergarten Union, a Silver Anniversary Celebration is being arranged as a feature of the closing day's program.

A hundred or more guests of distinction will be honored on that occasion, including the charter members, past officers of the organization, and pioneers, who made possible this great body of child welfare workers.

The program will be participated in by large groups of children, girls, and young women, with music, color, and costume suitable to tell the appreciation of the younger generations for what has been done for them by the pioneers. The children's procession is called "Heirs to all the Ages."

A silver offering will be made to the Kindergarten Unit Fund for the refugee children of France.

Report of Committee on Time and Place.
Report of Committee on Resolutions.
Report of Committee on Credentials and Elections.
Presentation of New Officers.

6.30 P.M. Dining Room, Auditorium Hotel.

Supper-Symposium

Brief speeches, toasts, songs, stories. Tickets, $1.50, obtained at Headquarters.

Saturday, June 29

Morning. Presentation of Miss Eleanor Smith's new Operetta, *A Fable of Flowers*, Hull House Theatre.
Excursions.

General Announcements

Arrangements for visiting kindergartens Monday and Tuesday mornings are in charge of Miss Helen D. Dwyer. Those wishing to visit must be at Headquarters, Congress Hotel, at 8.15 A.M.

A small but significant exhibit of children's books, toys, etc., will be shown in the Elizabethan Room, Congress Hotel.

A delightful group of excursions is being planned for Monday afternoon, June 24, and Saturday, June 29. These will include tours to Great Lakes Naval Station, to city Recreation Centers, and to Hull House.

Rest rooms will be open in several places centrally located.

Plans are under way for a luncheon and meeting of primary teachers and kindergartners, Friday noon.

Members of the Bureau of Education Committee are hereby notified that special meetings of the committee will be held on Saturday, June 22, at 2.30 and 7.30 P.M. Inquire for place at Information Desk, Headquarters.

Delegates are urged to make arrangements for Alumnæ groups to sit together at symposium-supper. Any one wishing assistance will please correspond with Miss Katharine Martin, 1360 East 58th Street, or Miss Mary Benson, 5222 University Avenue, Chicago. It will greatly add to the social spirit if friends and graduates are reunited.

Delegates are urgently requested to correspond with any member of Local Committee before reaching Chicago if any special information is desired. The Secretary of the Committee, Mrs. Mary H. Topping, 521 Barry Avenue, will be glad to give assistance.

Accommodations in Chicago

Headquarters: Congress Hotel, Michigan Boulevard. 600 rooms ranging from $2.00 up according to number in room, and whether with or without bath.

Other hotels: Sherman, La Salle, Stratford, Clarendon, Morrison, Del Prado, Parkway, Auditorium. Chicago Beach, $2.00 and up.

Y. W. C. A. and Eleanor Clubs, $1.00 and up.

Chicago Kindergarten Institute, 701 Rush Street, $1.25 a day for room and breakfast.

National Kindergarten and Elementary College, 2944 Michigan Boulevard, $1.25 a day for room and breakfast.

Reservations at hotels should be made *early* (as near June 1st as possible) and by *direct* application. Kindly mention the I. K. U.

The Committee on Accommodations is prepared to take care of anybody at any price (minimum $1.00 a day) provided time is allowed for making arrangements. Correspond early, as near June 1st as possible.

For further information address,

MISS MARY E. ELY, *Chairman*,
Armour Institute, Chicago.

CHAIRMAN OF LOCAL COMMITTEE, Mrs. Mary Boomer Page, 701 Rush Street.

SECRETARY, Mrs. Mary H. Topping, 521 Barry Avenue.

TREASURER, Miss Lucia Morse, Riverside, Ill.

Important Notice

THE Social-Service-during-the-War Committee of the International Kindergarten Union asks that all kindergartners, whether members of the branches of the I. K. U. or not, send a report of their war activities before June 15, to Miss Elizabeth Harrison, Chairman of the Committee, 2944 Michigan Boulevard, Chicago, as the Committee is most desirous of having as generous and significant a representation of what kindergartners are doing along lines of social service over and above their regular kindergarten work, in order that this may be reported at the general meeting of the I. K. U. in Chicago. The said report will be printed and distributed throughout the country, and will do much in helping the taxpayers to appreciate the value of kindergarten work in times of strain and emergency.

Kindergarten Unit for France

Dear Fellow Kindergartners and Other Friends of the Children of the World:

With the approval of Miss Stella Louise Wood, President of the International Kindergarten Union, I am sending a special message.

In all nations the children are the second line of defense and to us is given the opportunity to help the Children's Bureau of the American Red Cross in France to hold the second line of defense.

The country that does not suffer from invasion can never know the supreme sacrifice of war.

We have infinite resources in America to keep our Nation's children safe and secure and that duty we shall never forget. The very safety of our children here leads us to present to you the story of the accumulated misery of the little children of France and Belgium. They have been in gassed regions, they have been lost on the fields of Flanders, they have fled from their burning villages, they have been actual prisoners with the civilian population back of the enemies' lines. When I can see you face to face at one of our meetings I shall try to tell you what it means in the life of a little child to be a prisoner under German dominance.

I have seen these child refugees coming in at Evian-les-bains in France at the rate of five hundred a day. It is a tragedy that has no parallel in the world's history. These children are being placed in colonies, in chateaux, in convents, in convalescent hospitals, until victory with honor is won. They need songs and stories and the joys of childhood restored and more than all they need mothering.

We ask your prayers and your financial support for the work of the Kindergarten Unit "over-seas." Every foreign mail brings more pitiful stories. It is childhood's darkest hour.

Make your pledge today so that our great International Kindergarten Union may give relief and blessing to these little children and "What thou doest, do quickly, lest the children perish."

The work the Kindergarten Unit may do is actually to be measured by our contributions. It is no longer a question of "Doing our Bit,"—it is a question of our ability to sacrifice for the sake of the children.

Faithfully yours, FANNIEBELLE CURTIS.

You Need These Books

Boys and Girls of Many Lands

By INEZ N. MCFEE. 8vo, 16 Illus., $1.25 net.

There is a fairy-tale of a magic carpet, on which one need only seat oneself to be transported to any country at will. Today we read a new meaning into the old tale, and call this fairy carpet the imagination. By its aid we can see places on the other side of the globe, and become acquainted with people of every land. We can watch the boys and girls in their work and play; we can see the interior of their homes; and we can almost tell what they are thinking about.

Starting with the above idea, the present author has quite successfully evoked the magic powers of imagination, to take her boy and girl friends on many delightful visits to other boys and girls. First we stop to see a little African boy, the son of a chief, and learn how he spends his daylight hours. Then on to Australia, where we learn something about the life and work in that great land. Thence up the Amazon, in South America, we go with Juarez to visit a rubber plantation. In China and Japan still later the children show us many strange sights. And so on around the world we visit delightfully. In the frozen land of the Eskimos, in tropic Mexico, in Hawaii, in Persia,—here, there, nearly everywhere we stop for a day to chat with our foreign playmates. The author shows a close study of her subjects and has the happy faculty of visualization which, coupled with an easy conversational style, has resulted in an excellent travel story book. It should commend itself for special reading in schools.

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What is a holiday? As a matter of common practice it is simply a day knocked off from work. It may have any name, New Year's Day, Good Friday, or what not—it is accepted with careless gratitude, and utilized with very little thought as to what it stands for. Into our calendar have crept some twenty or more holidays, set aside by State laws, to commemorate certain events or ideas. The what and why of these days are explained in "The Book of Holidays." In a series of chatty stories directed especially to young folks it tells many interesting and novel facts. How many persons, for example, know the origin of our New Year's, or what nations in the past held celebrations in its honor? The story of this day as of several of the older days is rich in historic meaning. Of late years also we have been adding other special days, such as Arbor Day, Flag Day, Mothers' Day, and Labor Day. Just how they have arisen and what they commemorate are set forth no less lucidly. While written in simple, story-telling form, the book will appeal to older as well as to younger readers; for it contains a fund of useful information for every citizen, actual and potential. Appropriate poems are quoted for each holiday, and there are numerous illustrations.

As the author says in his Preface, much of this material, while formerly available, was in widely scattered sources. To bring it into the covers of one volume is therefore a public service. Altogether it is a worth-while book that might profitably be added to any reading shelf.

Press Notices

"What is a holiday for? What are our American holidays? What do they mean? What is their origin? This little book answers these and other questions."—*Outlook.*

"The writer has carefully sought for the origin of the holiday and encourages a proper observance of the occasion. To him, a date such as sacred memories call to mind, should be observed by something more than mere play. We commend the book for its information and the finer ideal of holiday observance which it holds out."—*Sentinel.*

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Contributions to Dollar Fund for Kindergarten Unit in France

The following contributions have been added since last month's list was printed:

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The children and mothers of the Allen Public School Kindergarten, Houston, Texas (Sent by Miss Helena Wilson.)	30.00
Ft. Wayne (Ind.) Kindergarten Asso (Each member contributed $1.00.)	27.00
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Miss Emma M. Graham, Atlantic City, N. J.	1.00
Miss Rilla Johnston, Frankfort, Ind.	1.00
Miss Elizabeth Hammers, East Orange, N. J.	1.00
Nine kindergartners from Honolulu have sent a joint contribution of $10. Miss Sarah Lucas, Miss Dorothy Guild, Miss Dolla Fennell, Miss Esther Kapke, Miss Mary Lucas, Miss Dorothy Wood, Miss Geraldine Berg, Miss Eola Logan, Miss Frances Lawrence, } Honolulu	10.00

The following $57.00 was contributed by ninety per cent. of the teachers in the Providence (R. I.) public school kindergartens. Sent by Julia Pepper.

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Miss Julia S. Carnell	100.00
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Total amount received to May 4	$583.75

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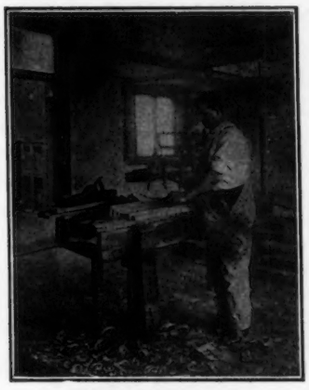

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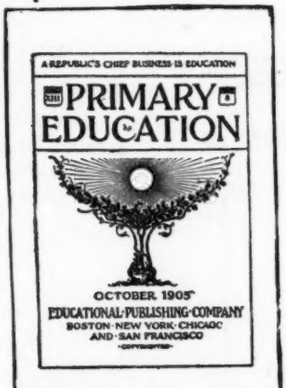

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Requirements for the Kindergarten Unit for France

Candidate should be:

1. Over twenty-five years of age.
2. Graduate of a Kindergarten Training School.
3. Recommended by Kindergarten Training Teacher.
4. Have fluent conversational French.
5. No one can be accepted for the Unit who has relatives in military service in France or here. (This is a Government Regulation.)
6. All expenses of the members of the Unit, including outfit, are paid unless applicant can assume all or part of such expenses.
7. Candidates accepted must sign for a year's service.
8. No salary is offered.

The Kindergarten Unit for France is under the auspices of:

The Citizens Committee for the Conservation of the Children of America during the War in affiliation with the American Branch of the International Kindergarten Union and with the Children's Bureau of the American Red Cross in Paris.

All applications should be made to

MISS FANNIEBELLE CURTIS,

Director of Kindergarten Unit for France,

200 Hicks Street,

Brooklyn, N. Y.

Educational News

AN Appropriation Bill in favor of the Kindergarten Department in the U. S. Bureau of Education has passed both Senate and House of Representatives and it is expected that the Kindergarten Division, which has been supported by the International Kindergarten Union, will now become a regular division of the Bureau.

The Pestalozzi-Froebel Training School of Chicago reports the addition of a new domestic science kitchen for its Home Work courses. The large kitchen cabinet is a treasure house of home work utensils, kettles, laundry tubs, bread pans, flat irons, cooky tins, tiny churns, etc. The tables are just the right height with quaint benches for seats. Special Home Work courses will be one of the features of the Pestalozzi-Froebel Summer School, which will begin immediately after the I. K. U. at 616-622 S. Michigan Boulevard on the Lake Front.

A new departure in education is proving a valuable experiment in Miami, Florida. A Kindergarten Normal School has been organized in affiliation with the public school system. The work covers a two-year course and fits the students for both primary and kindergarten positions.

The directors of the four city kindergartens have charge of the instruction in the school and students have splendid opportunity for practice teaching and observation work in the kindergartens and elementary grades.

One valuable result is that the kindergartners are inspired to keep in touch with all new educational problems and the interest of the students tends to place the kindergarten and primary grades in the first class as regards standards of excellence.

The Vancouver (B. C.) Kindergarten Association has been working very quietly during the past year, with no open lectures, but different members of the association have spoken to the parent-teacher associations of the public schools and have been favorably received. The association has also gained the support of the Women's Canadian Club, the Women's Forum, and the University Women's Club, all of which are in favor of seeking legislation. Mrs. Ralph Smith, the new lady member of the Provincial House, has promised

her support also. The president for the year is Mrs. F. Griffin, and the secretary, Mrs. Isabel C. McRae.

The Jenny Hunter Kindergarten Alumnæ Association, New York, supports a free kindergarten in one of the poorer districts of Harlem, and to raise money toward its support a Rummage Sale was held April 12 and 13. Despite the inclement weather, the people of the neighborhood seemed eager to come and to avail themselves of the really excellent bargains that the sale displayed. The two days netted the association $220.

Funds have already been raised for a $20,000 speech laboratory in Boston, of which Dr. Walter B. Swift of the faculty of Harvard Medical School will be in charge. Dr. Swift's courses cover the psychological, medical, educational, and treatment aspects of speech correction, and his clinics include the training of public school teachers in methods of speech correction. The research of the new laboratory will therefore have a direct bearing on the work of the public schools.

Annual Meeting at Cincinnati

THE annual meeting of the Alumnæ Association of the Cincinnati Kindergarten Training School usually falls upon the last Saturday in February.

This year the meeting was postponed until March 11 in order that Miss Fanniebelle Curtis, director of New York kindergartens, might be the guest of honor.

Kindergarten hall presented a gala appearance with its soft candlelights, flowers, and gay pennants of the classes. One hundred and thirty alumnæ sat down to a simple supper, and heard Miss Curtis' fervent appeal on behalf of the little children "over there." Miss Annie Laws also said a few words of greeting and encouragement, and after a brief business meeting those present adjourned to the Woman's Club to bid the men and nurses of the Base Unit farewell.

At the annual election the following officers were chosen: President, Miss Elizabeth Harris; vice-president, Miss Alice Weakley; second vice-president, Mrs.

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A primary feature of the Practice Book is its practical school plans for each month of the school year, from September to June, inclusive. Work relating to the seasons and special days is included. All plans are well illustrated and directions are given for working them out in your school. They have all been tried and found good. The plans will enliven your school work.

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Included in the monthly plans is plenty of manual work for the grades, including cardboard work, paper folding, paper cutting, drawing and woodwork. The handicraft exercises are well illustrated with full diagrams and directions for doing the work.

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An unusual series of lessons in busy work and hand work for pupils in the primary grades is a series of busy work calendars with illustrations and instructions for making them. Each calendar will serve for busy work throughout the month. There is one for each school month in the year.

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This valuable department of the Practice Book includes biographical and literary studies, with portraits, of the leading American authors who have given to our country its classic literature. It is a valuable aid in teaching authors and their literature in the grades. The authors included are Irving, Bryant, Whittier, Hawthorne, Lowell, Longfellow, Holmes, Eugene Field, and James Whitcomb Riley.

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Boston Normal School Kindergarten Club

THE Boston Normal School Kindergarten Club, in response to the I. K. U. letter of last spring, asking for the co-operation of its Branches in war relief work among small children, voted to affiliate with whatever central organization should be formed in Boston. A Child Conservation Committee was later organized by the various kindergarten associations of the city and war work has been carried on through the year.

At the annual meeting of the club, the members of this committee gave a report and urged the continued support of this Branch. The club has contributed over a hundred dollars to the Elizabeth Peabody House Association, and has placed two new rugs in the clubrooms at the Elizabeth Peabody House.

It was voted to send greetings to the former president, Miss Alice E. Leavens, who is with the Smith College Unit in France.

After a business meeting, Miss Mary C. Shute, a Councilor of the club, and vice-president of the International Kindergarten Union, was presented with flowers in recognition of her constant devotion for twenty-five years to the highest ideals of kindergarten service.

A Drive for Kindergartens

CONGRESS has recently recognized the educational needs of little children by making an appropriation to the United States Bureau of Education to enable it to promote kindergarten education in the several states and territories.

This act is timely, for our people are being rudely awakened to the need of better training for citizenship than our boys and girls are now receiving. They realize the urgent necessity of properly equipping our children for the tremendous tasks they will be called upon to perform after the war is ended.

The Council for National

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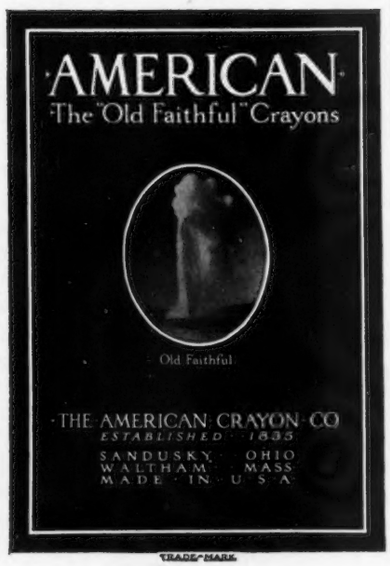

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A drive is now on to have more kindergartens opened throughout the country and parents are circulating petitions to present to their Boards of Education. Has such a petition been started for your school?

The General Federation of Women's Clubs, the National Congress of Mothers' and Parent-Teacher Associations, Suffrage and Labor organizations, are all deeply interested in this subject and great hopes are entertained that the drive will receive the hearty co-operation of local school authorities throughout the country.

Loss of two Kindergartners in Cleveland

On February 4, Mary Leora Hall finished her earthly life and quietly slipped away. Her illness was a brief one, and though all was done that medical science and love could do, it was of no avail. Her going leaves a big void in the kindergarten world of Cleveland, with which she has been so vitally connected for many years. Beginning her professional career in Miss Mittleberger's private school, at its dissolution she took up work with the Cleveland Day Nursery and Free Kindergarten Association, filling the place of director in several of its kindergartens, her last position being in Olney Kindergarten at Pilgrim Church.

She loved all children and she was equally successful with all classes, but it was the poor little neglected foreign child that appealed most to her mother-heart. Not only have hundreds of little children been blessed by her love and influence, but innumerable young women have felt the inspiration of her teaching, the power of her wonderful example, and the Cleveland Kindergarten Training School, from which these students came, has sustained a deep and abiding loss. Graduating from the first class, she has always been connected with it in some capacity. She laid the foundation for the

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story work, and, with her fine literary taste and ability, gave it an impetus and inspiration that have lasted through all these years. Her contribution along literary lines was not only to Cleveland, but to children and kindergartners everywhere who are fortunate enough to know her charming verses, finger-plays, and verses to songs as contained in *Story Plays* and *Every Day Songs and Rhythms*, done in collaboration with Sarah E. Palmer.

She was eternally young, for hers was the creative spirit, always some new plan to try, a new song to sing or verse to say, and each succeeding year brought the "most wonderful and interesting group of children" she had ever had.

No recounting of Miss Hall's influence would be complete without a mention of her work with mothers. She was their friend, counselor, instructor. Hers was a life of concentration and consecration, the mainspring of which was service for little children.

On March 30, May Catharine Hollinger was suddenly transported from this life to the next, when she was struck by an automobile and died within a half hour.

In the fullness of health, in the radiant beauty and richness of young womanhood, her going seems almost a tragedy. Endowed with a splendid intellect, with great charm of personality, fineness of character, and a spirit of service, her loss will be greatly felt in the kindergarten circles of Cleveland. She was graduated from the Cleveland Kindergarten Training School in 1914, and was appointed assistant in the public school kindergartens of Cleveland. Three years she spent at Murray Hill School with the little Italian children, and here she brought sunshine, happiness, and blessings to all with whom she came in contact. She was a loyal and valued member of the Alumnæ Association of the Cleveland Kindergarten Training School, of which organization she was corresponding secretary at the time of her death.

N. F.

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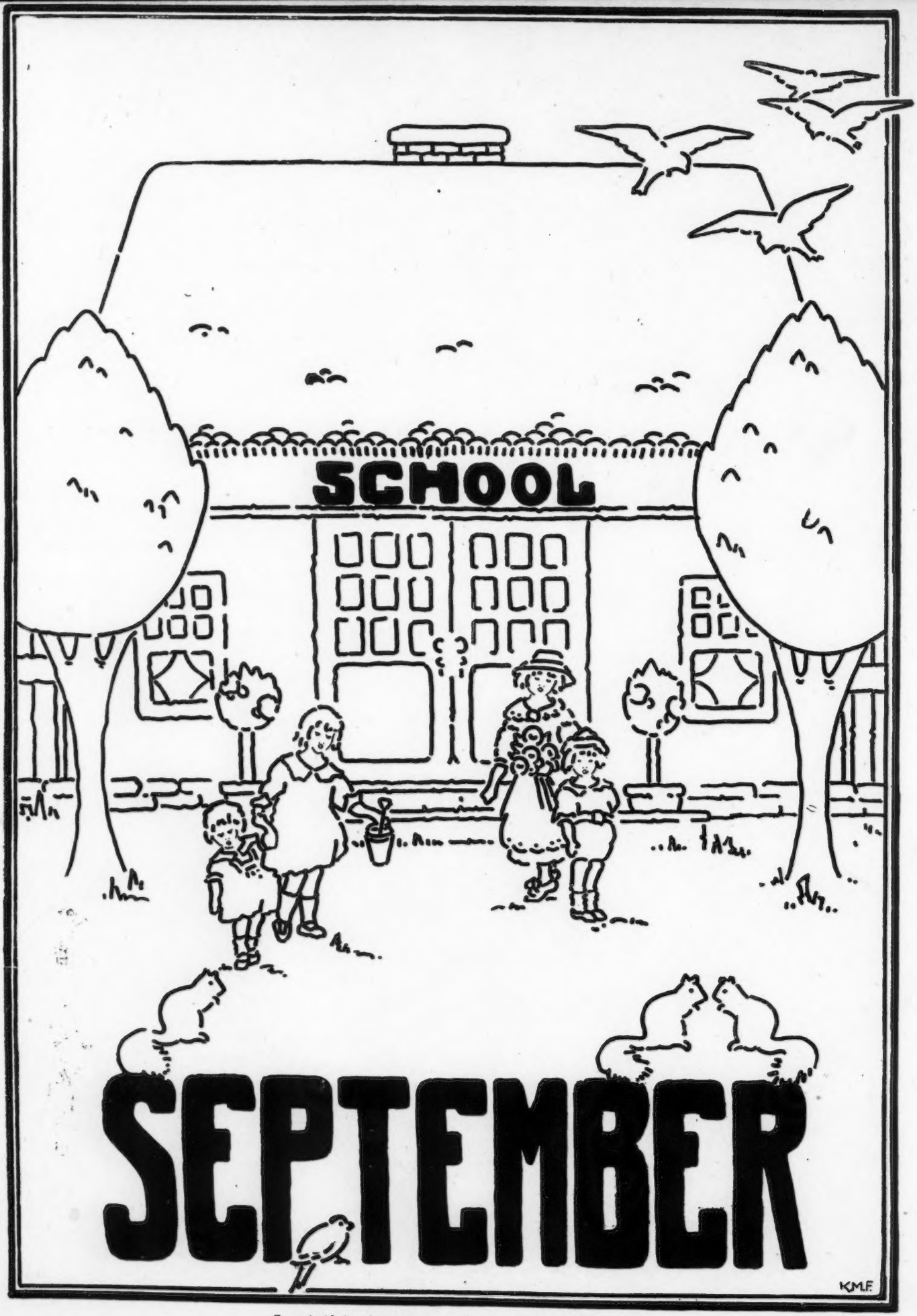

See Article "Suggestive Pictures for a Calendar"